

# THE OLDEST RAJASTHANI PAINTINGS FROM JAIN BHANDARS

1149



**SARABHAI MANILAL NAWAB**  
CHHIPA MAYJINI POLE,  
AHMEDABAD. 1.  
INDIA







# The Oldest Rajasthani Paintings From Jain Bhandars

By  
Sarabhai Manilal Nawab

With 318 Illustrations  
In Colour 60 and 258 Monochrome



*Published by*  
**SARABHAI MANILAL NAWAB**  
CHHIPA MAVJINI POLE, MANDVINI POLE, AHMEDABAD, 1.

Printed in India



This edition is limited to five hundred copies only out of which this is

No. 88

*Imnawal*

**Price One Hundred Five Rupees**

V. S. 2015 – 1959





1 A painted wooden book-cover  
१ सचित्र काष्ठपट्टिका









2 A painted wooden book-cover  
२ सचित्र काष्ठपट्टिका







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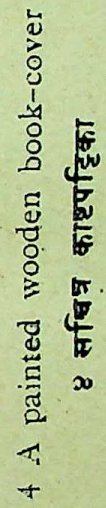
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## FOREWORD

I have great pleasure in presenting the fifth number of "Jain Art Publication Series", which is entitled *The Oldest Rājasthāni Paintings From Jain Bhaṇḍārs*. This publication unique of its kind, rich in variety and thought opens a new chapter in the history of Indian painting. It will provide a new angle and thought to the lovers of art as well as to the students of historical research.. The miniature paintings incorporated in this publication fill important missing links in the vast fathomless field of research in the history of Indian painting.

Jain Bhaṇḍārs form a vital link in the history of Indian literature as they are generally acknowledged as unbiased treasured repositories of unravelled knowledge. These Bhaṇḍārs contains Mss. collection representing all branches of study. The erudite scholar, Muni Śrī Puṇyavijayji has spared no pains in recent years to reorganise and revitalise the activities of many Jain Bhaṇḍārs. His untiring efforts have brought to light the mysteries of unknown contents of these Jain Bhaṇḍārs, which lay secluded for centuries in the dark labyrinths scattered in different towns and cities. His efforts were solely motivated by the ennobling mission of unravelling its rich contents and making them easily accessible to all.

It is only Muni Śrī Puṇyavijayji's all-round efforts which promoted the government not to ignore the intrinsic worth of the rich contents of these Jain Bhaṇḍārs.

The miniatures incorporated in this publication are from the Jain Bhaṇḍārs of Ahmedabad, Pāṭaṇ and Jaisalmer (Rajputāna). I am greatly indebted to Muni Śrī Puṇyavijayji, who gave me full access to the invaluable rich art treasures of the famous Jain Bhaṇḍār of Jaisalmer from which a careful representative selection has been made.

—Sarabhai Maniilal Nawab.









5 A painted wooden book-cover

५ सवित्र काष्ठपट्टिका









6 A painted wooden book-cover  
६ सचिन काष्ठपट्टिका







## INTRODUCTION

The title of this publication symbolizes the close cultural ties binding Gujarāt and Rājasthān. Gujarāt and Rājasthān have generously contributed to enhance the beauty and finesse of Indian architecture and occupy a special niche in the over-all picture of 'Splendar that is Ind'. Similarly these regions hold an important place in the history and development of Indian painting. It held its sway to a great extent in the Mohammedan period when the indigenous art tradition continued to be preserved while there was partial disappearance in other parts of Northern India. The earliest records of Western style date from 10th to the beginning of the 17th century. Though the majority of the extant miniature paintings are from the Jain Bhaṇḍārs of Gujarāt, there is little doubt that this style was also prevalent in Rājasthān. The style bears not only close similarity but they are almost identical with slight variations here and there. Some art connoisseurs are of the opinion that the style has its origin in Rājasthān centralizing their theory on Lama Taranatha's statment that the school of the ancient West was founded by Sringadhara, an artist from Murudesa.<sup>1</sup> (Modern Mārwar) in the 7th century.

There are, however, not many paintings in the Western Indian style, which can be conveniently labelled to have its inspiration from Rājasthān. Earliest of these are the miniature paintings of palm-leaf and the painted wooden book-covers (Figs 1-35, Plates A to Y, Figs 1-19 and Plates 1-19), which provide protection to the carefully executed palm-leaf manuscripts of the Jñāna Bhaṇḍār of Jaisalmer. It represents the contemporary style of decorative paintings dating from the 10th to the 15th century. The *Sāvaga Padikamana Sutta Cunni* was drawn and painted at the fort Aghāṭa (Modern Ayad near Udaipur) in A. D. 1260 during the reign of the Guhila Tejasinha.<sup>2</sup> Another interesting and striking document from Rājasthān of identical style is a MS of the *Supāsnāhacariyam*, written and illustrated in A. D. 1422-23, at Devakulapaṭaka in Medapata region during the reign of Rānā Mokala. The thirty-seven illustrations of this MS are rich in style and elaboration. Some of them occupy the space of a full page. Almost all the available illustrations excepting two (1 and 3) of the *Supāsnāhacariyam* are included here. The illustrations bear Nos. 58, 59, 61-64, 66-69, 71-74, 76, 77, 79-82, 84, 85, 87-95, 106, 127, 140 and 145. This illustrated manuscript is preserved in the Tapāgachhiya Jain Jñāna Bhaṇḍār of Śri Hemacandrācārya Jñāna Maṇḍir, Pāṭan.

1 Pramod Chandra, Marg Vol XI, No. 2 Page 32.

2 Auanda Coomarswamy, "An illustrated Śvetambara Jain MS of A. D. 1260" Eastern Art II, P, 237-240.



There is also an undated paper manuscript of *Kalpasūtra* and *Kālakakathā* of the early 15th century in the well-known Jñāna Bhaṇḍār of Jaisalmer. There are 33 beautiful and nicely executed suggestive miniature paintings of *Kalpasūtra* and 12 of *Kālakakathā*. All these paintings are being reproduced for the first time and they are represented here as Nos. 20 to 57, 60, 65, 70, 75, 78, 83 and 86. Fifteen paintings are shown in its original colours to give an exact idea of the rich colour scheme.

I entirely agree with the following conclusions arrived at by Śrī Karl Khandalavala in his thought-provoking article published in MARG (Vol. IV, No. 3) under the caption of 'Leaves from Rajasthan'.

"The Rajasthani miniature painting never existed prior to the advent of the Moghuls in 1526 A. D. and that but for the formation of the Moghul School of miniature painting there would, in all probability, never have been any Rajasthani School or Pahari School of miniature art. If I am stating the case emphatically, it is because it is high time that the old-fangled notions as to the existence of a pre-Moghul miniature art in Rajasthan, or even as to the existence of Rajasthani schools contemporary with the early Akbar School, must be scrapped lock, stock and barrel, if our younger writers are not to be misled into egregious errors. I sincerely hope that the history of Indian art will not in the coming years suffer from that plethora of fantastic theorizing and nationalistic bias which has proved destructive to a clear vision of ancient Indian history."—p. 8.

×       ×       ×       ×       ×       ×

"The only pre-Moghul ancestry of Rajasthani miniature painting is the Gujarati style MS illustrations. It was the impact of the Moghul School on this conventional style that gave rise to the School of Rajasthani miniature painting. Any other theory is untenable. It would indeed be an outrage to commonsense to maintain that though thousands of Gujarati style miniatures on palm-leaf and paper have survived, yet every single vestige of the pre-Moghul Rajasthani School (different from the Gujarati MS style) has disappeared. It would indeed be an outrage to commonsense to maintain that though thousands of Gujarati style miniatures on palm-leaf and paper have survived, yet every single vestige of the pre-moghul Rajasthani School (different from the Gujarati MS. style) has disappeared. It would equally be an outrage to Commonsense to believe that pre-Moghul Rajasthani School of painting, miniature or fresco, different from the conventional Gujarati style, existed, and yet it never influenced one single known miniature out of the hundred painted in Gujarati style in Rajputana itself—p. 9.

I have selected the title "The Oldest Rājasthāni Paintings" for this publication on the regional basis and not on stylistic grounds; I have selected 134 illustrations out of 318 of this style; they are thoroughly executed in the Western Indian Style but they are preserved and painted in Rājasthān. These thoughts have prompted me to select this title.





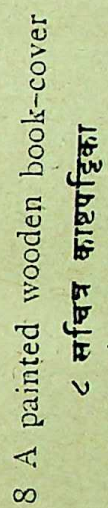
7 A painted wooden book-cover

७ मन्त्र काष्ठपट्टिका















I have included also 184 illustrations from a MS of *Kalpasūtra* of Devasāno Pāḍo Bhaṇḍār of Ahmedabad. This is the most elaborately illustrated and decorated perfect MS of *Kalpasūtra* and *Kālakakathā* that I have come across so far. This manuscript is unique itself and sets the students of history and art thinking. A striking feature is the simultaneous appearance of marginal ornamentation in Persian style and painting in Western Indian Style on its pages. This can positively be dated to the period circa 1475 A. D. the panels on some of its folios are miniature reproductions of scenes from Timurid paintings. The Persian warriors wearing the garb and headdress of the Timurid period are illustrated in the duel fights on foot as well as mounted on steeds. The floral decoration and panel of birds, foliage and the arabesques of this manuscript are also influenced by the 15th century style of Persian painting. Occasionally a realistic small panel depicting a contemporary pastime is illustrated. There is a cock-fight in one scene (Fig. 209), and in another two antelopes are seen in a combat (Fig. 216). This MS is not an isolated example though it may be that very few illustrations with such gorgeous decoration and variety of motifs were commissioned. This manuscript shows that the artist had seen Timurid paintings. The Western ports of Gujarāt and Cambay were great emporiums of Persian trade. Though the artist of this manuscript was influenced by the Persian miniature paintings in his border and panel decorations, he held rigidly to the conventions of the Western Indian style in depiction of the subject matter of the *Kalpasūtra*. This is a striking feature which does not escape the attention of the art connoisseurs. During this period, Sultānates ruled over Gujarāt and the leanings or the soft corner for Persian culture by the Sultānates of not only Gujarāt but Daccan, Mālvā and Jaunpur is not at all surprising. Such an atmosphere is bound to react in some form when the artist handles his pencil and brush. This has its reflection in the decorative borders and panels.

It was the great scholar, Muni Śrī Puṇyavijayji, who also brought to light the artistic wealth of the painted wooden covers. The invaluable richly decorated manuscripts of *Supāsnāhacariyam* and *Kalpasūtra* were first noticed by Muni Śrī Puṇyavijayji in the world famous Bhaṇḍār of Jaisalmer and Pāṭaṇ. The hearty cooperation offered by the learned scholar is mainly responsible for the publication of such a beautiful suggestive repertoire of invaluable art treasures.

This provides not only a glimpse of the high standard of Indian painting but also shows the perfection attained in manufacture of craftsmanship, paper, ink, etc. The unique *Kalpasūtra* MS. of Devasāno Pāḍo Bhaṇḍār of Ahmedabad was first noticed by me in 1933. It was in 1934 that I showed some leaves to Dr. W. Norman Brown. Professor of Sanskrit in the University of Pennsylvania and the Curator of Indian Art in the Pennsylvania Museum of art and I published some representative specimens in my publication *Jain Chitrakalpadruma* in 1935 and in *Śrī Kālakakathāsaṅgraha* in 1949. Since last twentyfive years, the thought of a publication of all the artistic materials of this MS has agitated my mind. Now I am able to include 184 illustrations here



for the first time. The remaining more than 350 illustrations depicting Indian music and dance will be shortly published in *Sangita-Nāṭya Rūpāvali*, which is edited in collaboration with my daughter Kumari Vidyā Nawab. B. A. (Hon.)

I thank Sri Jayantilal D. Rawat, the proprietor of Deepak Printery for the beautiful and timely execution of the printing work. My thanks are also due to Sri Kantibhai D. Kora, Registrar Sri Mahāvira Jaina Vidyālaya for his hearty cooperation in the preparation of the MS. I acknowledge my obligation to the trustees of Jñāna Bhaṇḍārs of Jaisalmer, Pāṭaṇ and Devasāno Pāḍo Jñāna Bhaṇḍār of Ahmedabad for the kind cooperation.

The judicious connoisseurs of art and research students have always inspired me to extend and enlarge my efforts in this direction and I trust that I will continue to receive the same warm support in canalizing further efforts in future also.

Vaiśākha Sudi 3, 2015

Chhipa Māvjinī Pole, Ahmedabad.

11-5-1959

—Sarabhai M. Nawab





9 A painted wooden book-cover

९ सवित्र काष्ठपट्टिका









10 Vāmā and the five lucky dreams  
૧૦ વામાદેવી અને ચાર ઉત્તમ સ્વપ્નો



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5 A painted wooden book-cover

**Plate 6**

6 A painted wooden book-cover

**Plate 7**

7 A painted wooden book-cover

**Plate 8**

8 A painted wooden book-cover

**Plate 9**

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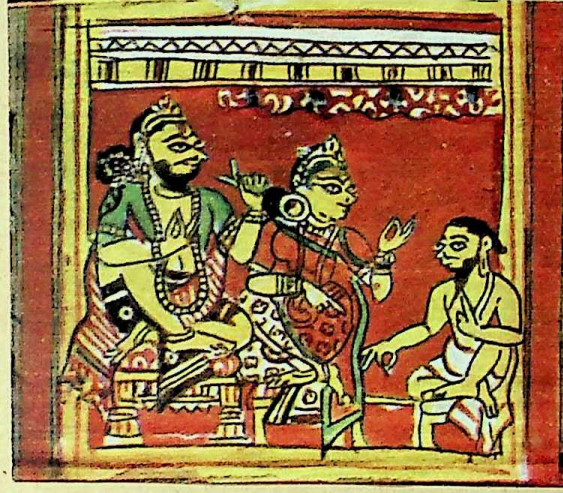
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૧૨ અશ્વસેન રાજા અને વામા રાણી સ્વપ્નોનું ફલ સાંભળે છે



13 Pārśva's birth

૧૩ પાર્શ્વકુમારનો જન્મ









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१४ पार्श्वकुमारने शक्रेन्द्रे पोताना हाथोथी पकडेला छे



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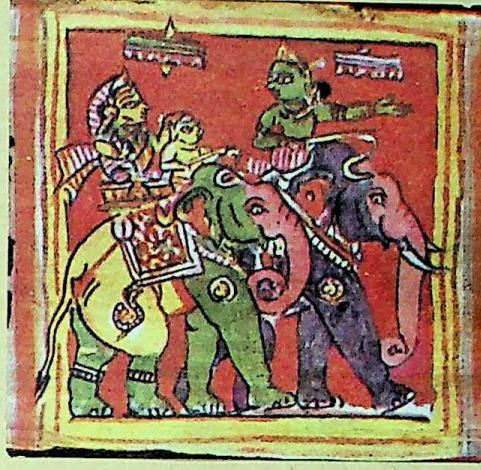


17 Pārśva's marriage  
૧૭ પાર્શ્વકુમારનું પાણિગ્રહણ

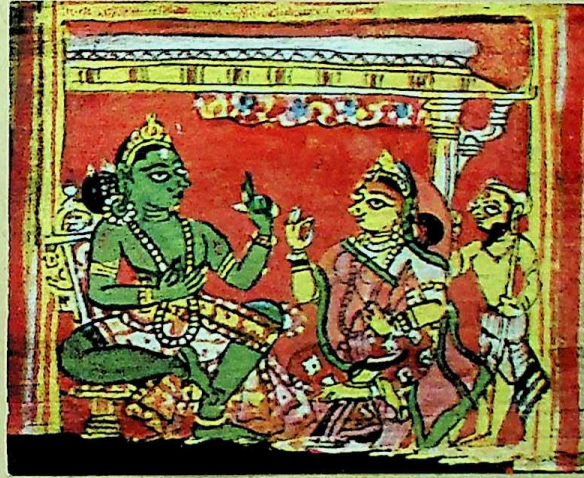








18 Pārśva and his wife Prabhāvatī  
૧૮ પાર્શ્વકુમાર અને તેઓની ધર્મપત્ની પ્રભાવતી



19 Pārśva and Prabhāvatī in his palace  
૧૯ પાર્શ્વકુમાર અને પ્રભાવતી રાજમહેલમાં







**Plate 98**

217 A page from the DVS KS with most beautiful decorations

**Plate 99**

218-221 The peacocks decorated in the side panels of DVS KS

**Plate 100**

222-224 The peacocks decorated in the side panels of DVS KS

**Plate 101**

225-228 The parrots decorated in the side panels of DVS KS

**Plate 102**

229-232 The parrots and other birds decorated in the side panels of DVS KS

**Plate 103**

233-236 The birds and the beautiful flower plants decorated in the side panels of DVS KS

**Plate 104**

237-240 The beautiful flower plants decorated in the side panels of DVS KS

**Plate 105**

241-244 The beautiful flower plants decorated in the side panels of DVS KS

**Plate 106**

245-248 The beautiful flower plants and geometrical designs decorated in the side panels of DVS KS

**Plate 107**

249-252 the geometrical designs decorated in the side panels of DVS KS

**Plate 108**

253-256 The geometrical designs decorated in the side panels of DVS KS

**Plate 109**

257-260 The geometrical designs decorated in the side panels of DVS KS

**Plate 110**

261-264 The geometrical designs decorated in the side panels of DVS KS

**Plate 111**

265-268 The elephants and the king decorated in the side panels of DVS KS

**Plate 112**

269-272 The camels, flower plant, King and an emperor decorated in the side panels of DVS KS

**Plate 113**

273-276 The elephant riders, horse riders and the peacock decorated in the side panels of DVS KS

**Plate 114**

277-280 The dancing figures and flying ladies decorated in the side panels of DVS KS

**Plate 115**

281-283 The dancing figures decorated in the side panels of DVS KS









20 Prince Pārsva on horseback

२० पार्श्वकुमार घोडा पर



21 Kamaṭha performing the five-fire penance

२१ पंचाग्नि तप तपतो कमठ









22 Pārsva gives away his possessions  
२२ संवत्सरी दान देतां श्रीपार्श्वकुमार



23 Pārsva in the initiation palanquin  
२३ पालखीमां बेठेला श्रीपार्श्वकुमार







## THE ART TREASURE OF JAISALMER JNANA BHANDAR

The discovery of the painted wooden book covers from the famous Jñāna Bhaṇḍār at Jaisalmer has made a magnificent contribution to the study and knowledge of Western Indian painting. Therefore to lovers of art and research scholars, the rich repertoire of "Jaisalmer Paintings" would prove useful. This collection is mainly confined to painted wooden book-covers, which provide protection to carefully executed palm-leaf manuscripts of Jñāna Bhaṇḍār at Jaisalmer. It represents the contemporary decorative paintings dating from the 12th to 15th century. To students of Western Indian painting, this provides useful data.

The colour of some painted wooden book-covers represented in this collection have faded due to ravages of time and weather. However, the harmony of colours remain intact. This reflects the depth of knowledge of the artists of the period in the sphere of the preparation and combination of different colours. The credit for the safe preservation goes to the custodians of the Jñāna Bhaṇḍār. In spite of the movements of the palm-leaf manuscripts from place to place and indiscriminate use of such rich treasures, the technique of preparation and mixing of colour gives us an idea of technical perfection and proficiency of the period. Moreover, beautiful decorative and artistic palm-leaf and paper manuscripts in different Bhaṇḍārs provide a detailed information on the art of writing and the materials used in preparing such rich repositories. It reflects the unique proficiency attained by the painters not only in the subject matter but also in combination of colour and background.

The rich collection of painting could be roughly be divided in different groups. These paintings depict 1. Previous births of Tīrthahkaras. 2. Incidents touching the lives of gods and goddesses. 3. Life incidents of Ācāryas 4. Data touching Āgamas and biography. 5. Triṣaṣṭīśālākāpuruṣa Caritra (lives of sixty three illustrious persons) 6. Literery personages and patrons of learning. 7. Natural resources like rivers, reservoirs, jungles and animals.

Besides the rich repository of Jaisalmer Bhaṇḍār, some significant decorations from Saṅghvī nā Pādāno Jñāna Bhaṇḍār have been included. Such decorations are mostly seen on the palm-leaf manuscripts of the 12th-13th century. This represents the progress of our paintings between 12th and 15th centuries. In the later period, the art of painting has maintained its dignity and progress. Of course during this period, painted wooden book cover started to become outmoded and its place was taken by cardboard binding and boxes.

This collection of paintings on wooden covers comprises of paintings from Jñāna Bhaṇḍāra of Ācārya Jindatta and are represented from Tilakācārya's Daśavaikālikasū-



traṭikā, Devabhadra's Saṅgrahaṇī Prakaraṇ Saṭika, Daśāśrutaskandha, Kalpaṭippaṇaka of Pṛthvīcandrasūri. This *pothī* is written in the early 14th century of Vikrama and is well-preserved. Illustrations 1 to 3 and 30 to 35 are on the wooden covers, which were found from the same Jñāna Bhaṇḍāra. Some of these wooden covers date back from Vikrama Sāṃvat 1101 to 1400, while some represent the period between 1401-1500. There is no conclusive proof to date them earlier. Illustrations 4-9 are parts of two wooden covers and they belong to Loṅkāgacchīya Jñāna Bhaṇḍāra of Jaisalmer. They may roughly be taken to have been painted in the early 13th century of Vikrama.

### Plate A-B

Fig. 1-2: These two illustrations are compartments of different wooden book-covers. Beautiful floral designs are represented on them.

### Plate C

Fig. 3: This represents the illustrative position of a wooden cover, probably of the Vikrama 14th Century. "Sun" is the subject motif.

Fig. 4-9: This set represents seven births of Tīrthaṅkara Neminātha. These illustrations form part of the wooden covers of Bhagavatīsūtra of the first half of the 13th century, v. s. There is some difference in the names of seven births of Tīrthaṅkara Neminātha & Rājīmatī as compared to those in Nemināthacaritra of Maladhārī Ācārya Śrī Hemcandrasūri which are as follows:

*Dhana dhanavati 1 Sohamme 2 cittagāi kheyaro ya rayanavati 3*

*Māhinde 4 aparājia pīmai 5 āraṇe tatto 6-7:*

*saṅkho jasamai bhajjā 7 tatto aparājie vimāṇammi 8*

*Nemī Raimai vi ya 9 navamabhava do vi vandāmi.-8*

– (Bhavabhāvanāvṛtti patra 8)

### Plate D

Fig. No. 4: First Birth: Dhana & Dhanavati. Second Birth: Saudharma heaven which represents deva-vimāna. In the Third birth parents of Tīrthaṅkara Neminātha are King Sūrteja and Queen Mitrapati. The name of the queen is found different in Maladhārī Ācārya's biographical account. It is Vidyunmatī.

### Plate E

Fig. 5: In the third birth, the names were Citragati and Vijavega (Vidyutvegā). The latter name is changed to Ratnavatī. In the fourth birth, Māhendra heaven being celestial (*deva-vimāna*) is shown. Fifth birth was as Nṛpa (Aparājita) and Prītimatī.

### Plate F

Fig. 6: Depicts the sixth as a god, in Āraṇa heaven. The seventh birth as Saṅkharājā and Yaśomatī, and the eighth as Aparājita heaven.





24 Pārsva plucks out his hair  
२४ पंचमुष्टि लोच करता श्रीपार्श्वकुमार

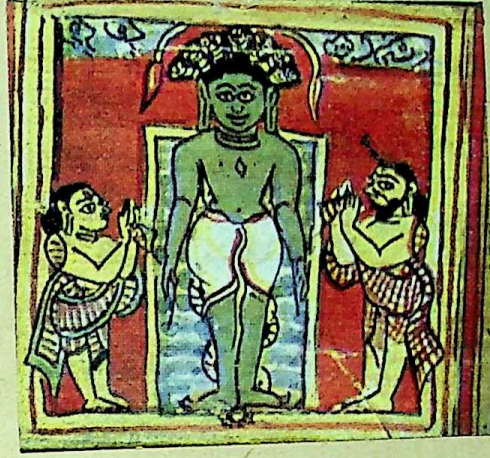


25 Pārsva preaching  
२५ धर्मोपदेश आपतां श्रीपार्श्व









26 Pārsva's austerities

२६ पार्श्वप्रभुने उपसर्ग



27 Pārsv'as Samavasaraṇa

२७ पार्श्वप्रभुनुं समवसरण







### Plate G

Fig. 7 : Shows Neminātha taking form in the embryo of his mother and seeing of fourteen lucky dreams. It shows four lucky dreams (1 an elephant, 2 a bull 3 a lion and 4 Goddess Śrī).

### Plate H

Fig. 8 : Shows remaining lucky dreams and the birth of Neminātha.

### Plate I

Fig. 9 : Shows Hariṇaigameṣin taking the Lord to Mount Meru for bath. Later taking his position in a chariot, Lord Neminātha rides a marriage procession. Sight of animals and preperation of marriage ceremony. Plucking of hair by Lord Neminātha. Indra stands nearby with a garment. There is no further depiction of the life of Neminātha.

The popular belief is that the Lord is taken to Mount Meru for birth rites by Indra but this is not correct. In fig. 14 and 32, Hariṇaigameṣin is shown as taking Lord Pārśva and Lord Mahāvīra for lustration and bath at birth. *Pauamacariyaṃ* supports this viewpoint :

*Senāṇio vi tāhe ghattūṇa jñesaram suravaissa  
Uvaṇei karayalattham māyābālam thaviya pāse-76 :  
Harinegavesi vi tao āṇettu jñesaram niyayageham  
Thaviṇṇa māuṇṇe surālayam so vi sampatto-103 :*

- (*Pauamcariyataiyauddese*)

Fig. 10-29 : Barring figs 25 and 29, all the figures illustrated the life of Lord Pārśva.

### Plate J

Fig. 10-11 : Queen Vāmā conceives Pārśva and sees fourteen lucky dreams.

### Plate K

Fig. 12 : Exposition of the meaning of dreams.

Fig. 13 : Birth of Lord Pārśva.

### Plate L

Fig. 14 : Hariṇaigameṣin taking Pārśva to Mount Meru for lustration and bath.

Fig. 15 : Birth rites on Mount Meru.

### Plate M

Fig. 16 : Mother's insistence for marriage of Pārśva.

Fig. 17 : Marriage of Pārśva.

### Plate N

Fig. 18 : Pārśva's return home after marriage.

Fig. 19 : Home life of Pārśva.



### Plate O

Fig. 20 : Pārśva's visit to Kamaṭha on horseback.

Fig. 21 : Kamaṭha performing five-fire penance and Pārśva rescuing the snake.

### Plate P

Fig. 22 : Pārśva giving away his possessions.

Fig. 23 : Pārśva in the initiation palanquin.

### Plate Q

Fig. 24 : Plucking of hair and Indra standing nearby with a *devadūṣya* (Garment).

Fig. 25 : Ācārya teaching his pupil, who has a long palm-leaf in his hand (Pārśva preaching).

### Plate R

Fig. 26 : Kamaṭha attacking Pārśva with a fearful thunderstorm.

Fig. 27 : Pārśva's Samavasarṇa.

### Plate S

Fig. 28 : Pārśva's Nirvāṇa.

Fig. 29 : Aṣṭamaṅgal.

Due to the preparation of the half-tone blocks, the majesty and originality of the colours is lost to some extent. These illustrations on the palm-leaf have retained its originality and beauty of the colour inspite of the ravages of time. The manuscript of Daśavaikālika ṭikā from which these illustrations have been taken do not state the year of its production. However, comparing these illustrations with the quality of palm-leaf, mode of writing, alphabet and other details, it can be safely concluded that these illustrations were drawn in the early 14th century of Vikrama Saṃvat.

Fig. 30-32 : This illustrates the incidents of the life of Lord Mahāvīra. Taking into account the composition of the illustrations, they represent the art of the 14th century.

### Plate T

Fig. 30 : The fourteen lucky dreams of Mother Trisālā and the interpretation and meaning of these auspicious dreams by King Siddhārtha.

### Plate U

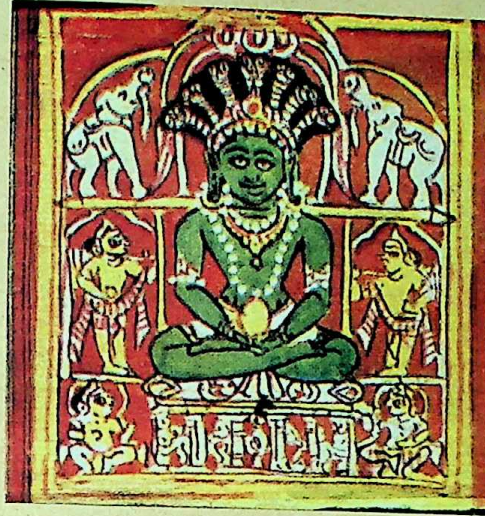
Fig. 31 : Feeling no life, mother Trisālā's fears that embryo had died or fallen; and consequent birth of Lord Mahāvīra.

### Plate V

Fig. 32 : Hariṇagameṣin takes the Lord to Mount Meru for birth ceremony and lustration.

Fig. 33-35 : These are three compartments of a painted wooden cover. It illus-





28 Pārsva as a siddha

२८ पार्श्वप्रभुनं निर्वान



29 The eight auspicious symbols

२९ अष्टमांगलिक









30 A painted wooden book-cover

३० सचित्र काष्ठपट्टिका







trates the flow of the river with lakes and streams on bank and wood nearby. Lotus flowers are seen grown in the lake with heavenly damsels and swans playing inside. A crocodile is seen with his face wide open in the lake. Giraffe and rhinoceros are also shown there.

### Plate W-Y

Fig. 33 : Shows a giraffe in the centre, which would interest the students of zoology. Giraffe is an animal normally found in Africa and is of African origin. This testifies that in the early times, our people knew this wild animal. It may be due either to our contacts with foreign countries or our interests in collection of such animals in zoos, or it is likely that this animal was also found in India. Immaterial of the reasons, it is certain that our people and artists knew this animal well. Since this animal found a place in the wooden painted cover, it is of significant value. The credit for discovery of such an array of beautiful painted wooden cover is not mine as number of scholars and research students have seen the rich repositories of the Jñāna Bhaṇḍārs of Jaisalmer. There is no doubt that these distinguished scholarly visitors must have seen these old illustrated manuscripts and decorative wooden painted covers. However, I was singularly fortunate to have a complete review of all rich and valuable contents of Bhaṇḍārs at Jaisalmer. Moreover, this brought me in closer intimate contact with the administration of these Bhaṇḍārs. I was distinctly lucky in this respect. This intimate contact resulted in bringing about a spirit of camaraderie, which helped me in sending some rich masterpieces of art literature outside either for photography or blockmaking. Creation of such faith and spirit of cooperation has resulted in bearing fruits by way of such publications. The absence of such a healthy atmosphere would have resulted in the world of artists and scholars blindfolded to the rich contents of unparalleled value and importance.

To Śrī Āyḍānji Bāfnā, Śrī Fattesinghji Mehta, Śrī Ramsinghji Mehta and Śrī Pyārelālji Jindāni, the erstwhile administrators of Śrī Jinadattasūri Jaina Gñāna Bhaṇḍāra, Jaisalmer as well as Śrī Harisinghji Kothari, Śrī Dhanpatsinghji Shahji and Śrī Mithalālji Kothari, the administrators of Jñāna Bhaṇḍāra of Lokāgaccha of Jaisalmer, goes my especial gratitude and heartfelt thanks for their generosity in putting these world famous rich repositories of knowledge entirely in my charge without any hesitance and reservations.

**Muni Punyavijaya**



## 2

## PAINTED WOODEN BOOK-COVERS

In ancient India, wooden panels were used for painting though unfortunately, no such relics have survived the ravages of time. In the middle ages, however, painted wooden book-covers were used for palm-leaf manuscripts, several of which have survived and are preserved carefully in the Jain Jñāna Bhaṇḍārs of Gujarāt and Rājputānā. The oldest of such painted wooden book-cover was discovered by the learned scholar, Muni Śrī Puṇyavijayaji in the famous Jñāna Bhaṇḍār at Jaisalmer (Figs. 1, 2, & 12).

## Plate 1

During his stay at Jaisalmer, Muni Śrī Puṇyavijayaji found 15 painted wooden book covers. The cover measures  $27\frac{3}{4}$ " in length and 3" in breadth. Fast colours are used but some details have unfortunately lost its colour and outline. In the compartment on the right is an elephant and in the second compartment also is an elephant. In the centre is a swan. In the left compartment may be seen a lion while in the second compartment is a swan (Fig. 1).

## Plate 2

A Sanskrit inscription निसीहभाष्य पूज्य श्रीविजयसिंहाचार्याणाम् ॥३॥ *Nisīha Bhāṣya Pūjya Śrī Vijayasīṇhācāryāṇām* indicates that this book-cover was painted for Śrī Vijayasīṇhācārya during the regime of Siddharāj Jaisīṇhadeva (V.S. 1150-1199). On the right is a lion and in the second compartment is a swan. A swan is in the centre.

In the left compartment may be seen an elephant and in the second compartment is a swan (Fig. 2). The borders of the panel are decorated with popular *Marwarī* leaf design. The reverse side of this panel provides beautiful designs of flowers (Plate 12, Fig. 12).

Śrī Vijayasīṇhācārya, was a well known Ācārya of the Jain Svetāmbara faith, being contemporary of Śrī Hemacandrasūri and Śrī Vādi Devasūri.

Muni Śrī Puṇyavijayaji discovered two more wooden book-covers from the same Jñāna Bhaṇḍār (Figs. 3-8) painted only on one side and measures 30" in length and  $2\frac{5}{8}$ " in breadth.

## Plate 3

The subject matter of these painted wooden book-covers gives glimpses of various decorations. The most interesting part of the panel is the decoration in the meander, with the interspaces between the loops filled with decorative patterns made from the





31 A painted wooden book-cover

३१ सचित्र काष्ठपट्टिका









32 A painted wooden book-cover

३२ सचित्र काष्ठपट्टिका









32 A painted wooden book-cover

३२ सचित्र काष्ठपट्टिका







lotuses. Beginning from the left, in the first loop facing upward compartment, is a tiger, represented for the first time in the western Indian painting; in the second loop facing downward, there is a pair of fish, in the third downward loop a lotus flower is shown springing from the water (Fig. 3).

#### Plate 4

An elephant is represented in the fourth upward loop; in the fifth downward loop a lotus flower is shown springing out from the water; in the sixth upward loop, a tiger, in the seventh downward loop a pair of fish (Fig. 4).

#### Plate 5

Then in the eighth a lotus flower, in the ninth upward loop, a tortoise; in the tenth downward loop there is a lotus and in the upward corner a springing flower shown (Fig. 5).

#### Plate 6

In the second panel also beginning from the left, in the first downward loop, there is a lotus, in the second upward loop is shown a man throwing a ball by his raised right hand (Fig. 6).

#### Plate 7

Then represented a pair of fish in the third downward loop, in the fourth upward loop and fifth downward loop, there is a lotus shown springing from the water, in the sixth upward loop, there is shown a red-faced running monkey seeing backward (Fig. 7).

#### Plate 8

Then in the seventh downward loop, represented a lotus flower, in the eighth upward loop is shown a man throwing an arrow with his raised right hand; in the ninth downward loop, there is a tortoise and in the upward corner springing flower is shown. From the costumes of Fig. 6 and Fig. 8, I suggest that these both covers may be of ninth or tenth century A. D. If my suggestion is trustworthy, these covers are of great interest, as they are earliest of their kind and their painting forms a connecting link, as they were, between the later paintings at Ellora and full-fledged Western Indian School.

#### Plate 9

The next undated specimen is a wooden book-cover illustrating decorations of flowers and animals of a palm-leaf manuscript of the *Pravacana Sāroddhāra* of the thirteenth century (Fig. 9-10). The cover measures  $34\frac{3}{4}'' \times 3\frac{1}{4}''$ . The background of the painting is red, the colour scheme being extremely simple consisting of red, green, yellow and black. Beginning from the left, in the first loop is a flower, in the second loop facing upward is a peacock, in the third loop a flower, in the fourth loop an elephant facing downward and in the fifth loop also a flower (Fig. 9).

#### Plate 10

Then represented the jumping red-faced monkey facing downward in the sixth



loop, in the seventh loop is a flower, in the eighth loop is an elephant facing downward, in the ninth loop is a flower and in the tenth (last) loop is a swan, facing upward (Fig. 10). These illustrations seem to have been painted by amateurish talent.

### Plate 11

The next undated specimen is a wooden book-cover illustrating decorations of flowers, birds, animals and auspicious symbols of palm-leaf manuscript of the thirteenth century (Figs. 11, 13). The cover measures 32" by 3" The background of the painting is red and the colour scheme is extremely simple and matching consisting of yellow, black, green and red. Beginning from the left, in the first loop is a parrot, in the second loop is a jumping deer and in the third loop is a *Vardhamāna-Saṃpuṭa* (Fig. 11).

### Plate 13

Then represented in the fourth loop is a flower, in the fifth loop is an elephant and in the sixth loop is a *Siṃhāsana* (Fig. 13). These paintings also seem painted by an amateurish artist.

### Plate 14

The next undated example is a wooden book-cover illustrating panels of swans of a palm-leaf manuscript of the thirteenth century (Figs. 14, 15). The cover measures 21½" by 3". The background of the painting is black and the colour scheme is extremely simple consisting of red, yellow and white. Beginning from the left, five swans are seen standing in a line facing to the right side (Fig. 14).

### Plate 15

Five swans are represented standing in a line facing to the left side (Fig. 15). These paintings seem to have been painted by a skillful artist.

### Plate 16

The next undated example is a wooden book-cover illustrating decorations of a bird, animal and eight auspicious symbols of a palm-leaf manuscript of the thirteenth century (Figs. 16-18). The cover measures 35½" × 3½". The background of the painting is red and the colour scheme is extremely simple consisting of green, black, yellow and red. Beginning from the left, in the first compartment is a swan, in the second an elephant, in the third (a *darpaṇa*) a mirror, in the fourth picture of *siṃhāsana* (Fig. 16).

### Plate 17

In the fifth, a *Vardhamāna-Saṃpuṭa*, in the sixth, a *pūrṇakalasa* (full vase), in the seventh, *matsyayugala* (a pair of fish) and in the eighth is a *Śrīvatsa* (Fig. 17).

### Plate 18

In the ninth, a *swastika*, in the tenth, *nandiyāvarta*, in the eleventh an elephant and in the twelfth (last) a swan (Fig. 18). These paintings seem to have been drawn by a dexterous artist.





33 A painted wooden book-cover

३३ सवित्र काष्ठपट्टिका









34 A painted wooden book-cover

३४ सचिन काष्ठपट्टिका









34 A painted wooden book-cover

३४ सचित्र काष्ठपट्टिका









35 A painted wooden book-cover

३५ सचिन काष्ठपट्टिका







## Plate 19

The next undated examples are of two wooden book-covers illustrating the figures of twenty four Jinas with their mothers in a palm-leaf manuscript of Śrī "*Bhagavatisūtra*" of the fourteenth century (Fig. 19). The cover measures  $31\frac{1}{2}" \times 3\frac{1}{4}"$ . Most of the figures are worn out. From the figures available, one panel depicts five Jinas with their mothers represented here.

On the left side upper portion, the description reads "*Sumatinātha Kosambīnagarī Padmaprabha...nagarī Supārśvanātha...puranagara...devī Candraprabha Kayandīnagarī Ramādevī Suvidhinātha*".

This indicates that these figures represent Tīrthaṅkaras from five to ninth with their mothers. The artist has represented all the five Tīrthaṅkaras in their own colours; i. e. the fifth Tīrthaṅkara Sumatinātha's body as golden, sixth Tīrthaṅkara Padmaprabha's body as red, seventh Tīrthaṅkara Supārśvanātha's body as golden, and eighth Tīrthaṅkara Candraprabha and ninth Tīrthaṅkara Suvidhinātha's body white as shown in Jain Scriptures. The golden colour is represented for all the mothers of all the five Tīrthaṅkaras.



## 3

## BEAUTIFUL PAINTINGS OF KALPASUTRA &amp; KĀLAKAKATHA

An undated paper manuscript of Kalpasūtra and Kālakakathā of the early fifteenth century is in the famous Jñāna Bhaṇḍāra of Jaisalmer. The number of this Mss. is 425. It measures 12" × 3". There are 33 beautiful miniature paintings of Kalpasūtra and 12 of Kālakakathā. Almost all the paintings are published for the first time for the interest and knowledge of Indian art lovers, and they are represented here as Nos. 20 to 57, 60, 65, 70, 75, 78, 83 and 86. Fifteen paintings are represented in original colours to present an idea of the representative colour scheme.

## Plate 20

Fig. 20 *Ṛṣabhadatta and Devānandā* Fol. 2 size  $2\frac{3}{4}" \times 3"$ . When Mahāvīra descended from Puṣpottara heaven in the womb of Devānandā, she saw fourteen blessed dreams representing all forms of prosperity and good luck in a semi-conscious stage. This awakened her and her joy was boundless. She experienced a wonderful stage of blissful mind, love in her heart and unique satisfaction of mind. Devānandā gave a graphic description of all fourteen dreams. Ṛṣabhadatta expounded the mysteries of her dreams, which signified the birth of a son who would either a world emperor or saviour.

Brāhmaṇa Ṛṣabhadatta is seen seated at the left on the seat of honour with beautiful canopy above him, and a handkerchief in his right hand. Devānandā faces him, seated on *Bhadrāsana* (seat of honour) mentioned in KS text. The dress of the couple represents beautiful *paṭolā* design.

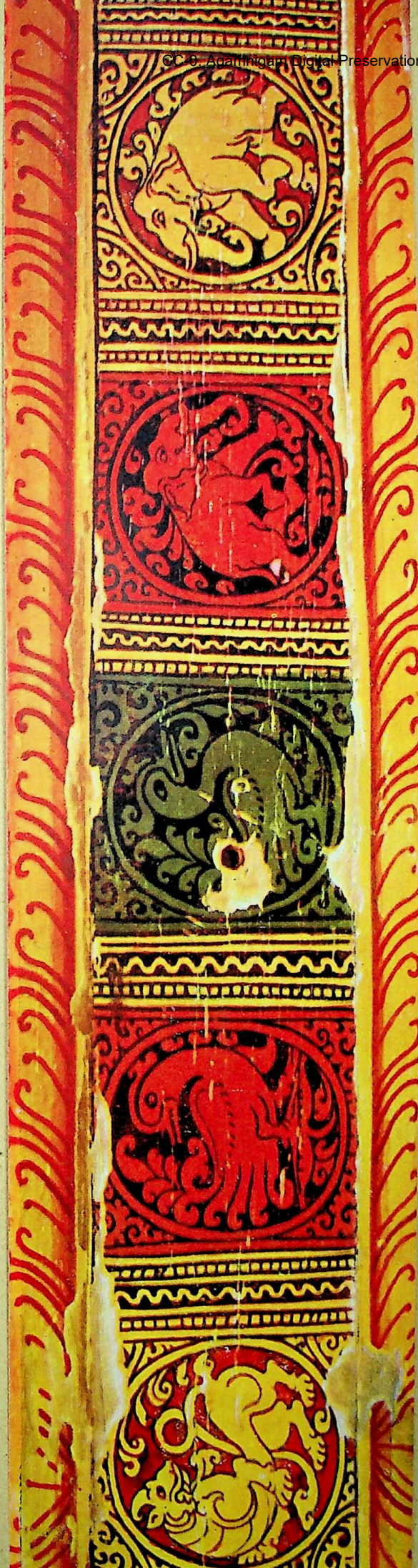
## Plate 21

Fig. 21 *Mahāvīra* Fol. 1 size  $2\frac{3}{4}" \times 3"$ .

Before descending to the earth for his final existence in the *samsāra*, Mahāvīra dwelt in the Puṣpottara heaven for 20 *Sāgaropamas*. He descended on the sixth day of the first half of month Āṣāḍha, in the middle of the night, to take the form of an embryo in the womb, of the Brāhmaṇī Devānandā in the town of Kuṇḍagrāma.

On a pedestal is seated Mahāvīra, dressed barely in loincloth, but crowned and fully ornamented. He is in the cross-legged *padmāsana*-posture, the hands lying one upon the other with palm upward. Above the head of Mahāvīra is an honorific parasol, with two elephants with their trunks raised in the conventional posture of sprinkling water. On a level with Mahāvīra's head, in small architectural units, are seated two heavenly musicians (*Gandharva*), dressed in *dhotī* (lower garment) and scarf, playing





1 A painted wooden book-cover

१ लघुचित्र काष्ठपट्टिका









2 A painted wooden book-cover

२ सचित्र काष्ठपट्टिका





3 A painted wooden book-cover  
३ सचित्र काष्ठपट्टिका



flutes. Nearby, under pointed arches, stand two fly-wisk bearers. In the bottom corners are seated two other attendants with raised hands. In the two upper extreme corners are two swans.

Fig. 22. *Fourteen dreams*. Fol. 3 Size  $2\frac{1}{4}'' \times 3''$ . On the night when Mahāvīra descended from the heaven as an embryo in the womb of the Brāhmaṇī Devānandā, she saw fourteen auspicious dreams : (1) an elephant, (2) a bull, (3) a lion, (4) the anointing of the goddess Śrī, (5) a garland, (6) the moon, (7) the sun, (8) a banner, (9) a jar (*Pūrṇakalāśa*), (10) a lotus lake, (11) an ocean of milk, (12) a celestial mansion, (13) a heap of jewels and (14) a brilliant smokeless fire.

In the KS. text, the dreams are described in details (See *Pavitrakalpasūtra* p, 15-21). Omitting most of the detail, we find (1) on a red background in the first dream was the beautiful elephant possessing all the auspicious marks, tall and white in colour, with four tusks almost alike the elephant of Indra. The elephant is considered to be very auspicious and symbolic of monarchy. (2) The second dream was a well-built healthy bull whiter than the petals of lotus, with a charming symmetrical hump, Its beautiful horns are found greased at the tips. (3) The third dream was a sportive lion, whiter than pearls, beautiful in every respect, with flapping tail, strong and sharp teeth with beautiful tongue protruding from its mouth like a shoot of beauty (not shown in the painting). (4) The forth dream was the goddess Śrī. The goddess is seated on a lotus facing straight-forward. She is four-armed, and in the upper two hands, holds the two lotuses mentioned in the KS. text. The elephants are not seen. Besides being well ornamented, she is dressed in bodice and lower garments and on her forehead carries the usual auspicious *tilaka*. (5) The fifth dream was the garland. The text describes different varieties of flowers which make a garland. In the painting, the garland hangs low. (6) The sixth dream was the full moon. (7) The seventh dream was the rising sun which signifies adventure and dispels darkness. (8) The eighth dream was a wonderful and beautiful flag fastened to a golden staff with the design of a lion at the top. The flag denotes victory. In the painting the lion is not shown. (9) The ninth dream was a water-filled vase of gold. (10) The tenth dream was a lake full of various coloured lotuses and aquatic birds. Lake is an emblem of purity. In the painting only water is shown. (11) The eleventh dream was the ocean of milk. (12) The twelfth dream was celestial mansion with garlands hanging on 1008 columns decorated with pictures of beautiful sculptures, sweet musical tunes and lyrics enchant the whole scented atmosphere. (13) The thirteenth dream was a heap of splendid jewels, which bedeck the sky. (14) The fourteenth dream was a smokeless crackling fire with flame in incessant motion. Fire without smoke signifies purity.

## Plate 22

Fig. 23: *Śakra on throne with court*. Fol. 3 size  $3'' \times 3''$ . At the time when Mahāvīra took the form of an embryo in the womb of the Brāhmaṇī Devānandā, the god





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Sakra, the chief of the the 64 Jain Indras, was seated on his *siṃhāsana* (throne), in the celestial *Saudharmāvataṃsaka*, enjoying the pleasures of his divinity, namely, story-telling, dramatic performances, singing and instrumental music of lute (*vīṇā*) and drums.

Sakra is seated on his canopied throne, bearing in two of his four hands the thunderbolt, and an elephant-goad. His scarf is of elaborate pattern. There are seven figures in two panels. The arrangement in panels does not denote that those in the upper occupy a higher position in the room than those in the lower; it results merely as a consequence of the convention that one figure in the drawing must not be set before another, and is an accompaniment of the Indian convention of vertical perspective. In the top panel there is an *Indrāṇī* (*agramahiṣī*) and two gods listening to Sakra's command. In the lower panel are four gods, seated on low cushions attentively hearing Sakra's orders.

Fig. 24: *Hariṇagameṣin removes the embryo from Devānaṇḍā's womb*. Fol. 16. Size  $3\frac{1}{4}'' \times 3''$ . Hariṇagameṣin miraculously went to the continent of Jambu-dvīpa, to Bhāratavarṣa (India), to the village of Kuṇḍagrāma, and bowed to Mahāvīra, cast Devānaṇḍā and her attendants into a deep sleep, and saying, "May the venerable one permit me, took out the embryo from Devānaṇḍā's womb."

Devānaṇḍā is lying on her well-furnished bed, half-asleep and half-awake, giving support on a pillow. Her left foot is drawn to the right. She is bedecked with jewels and nice clothes, hair tastefully parted. At the right, deer-faced Hariṇagameṣin is seen holding the embryo in both hands. Overhead is an elaborate canopy, and above is shown the top of the house, which has 3 peaks. In the centre, there is a streaming banner. Below the bed are two objects, a sacrificial alter with burning butter-balls and a water jar.

### Plate 23

Fig. 25: *Śakra reverences Mahāvīra's embryo*. Fol. 9. size  $3'' \times 3''$ . Śakra, by the power of his *Avadhi*, (clairvoyance) knowledge, saw that Mahāvīra had descended to the earth in the womb of Devānaṇḍā. He rose from his throne. After taking out his bejewelled footwear, he cast his seam-less robe on left shoulder as a gesture of worship, advanced seven-eight steps towards the Tīrthaṅkara, bent his left knee and rested upon the right, he knelt and touched the ground with his head three times. Joining his palms (*anjali*), he raised them above his head, and after addressing all the holy beings, spoke eviogestically (*Śakrastava*) to Mahāvīra.

On the right is seen Sakra kneeling with folded hands in reverence, and behind him is his beautiful throne from which he has stepped down. Above him is an elaborate canopy. The wall painting inside the spire is clearly shown. The contrast is nicely represented by the use of golden colour. The presentation of Indra has been done with great ingenuity.





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## Plate 24

[ 13

Fig. 26 : *Mahāvīra's lustration and bath at birth.* Fol. 41. Size 3"×3". On the night when Mahāvīra was born, there was divine lustre caused by the descending and ascending of gods. Wealth was poured on the palace of Siddhārtha by the servants of Kubera, and the gods celebrated the festival of the birth of the Tīrthaṅkara (*tīrthayara-jāmmaṇā-abhiseya-mahimāe-kayāe*). Hemacandra elaborates the account. The 56 *dikku-mārīs* acted as midwives. Then Śakra came, threw the queen into a deep slumber with a sleeping charm, laid a false Mahāvīra by her side, and made himself five fold (see Plate V, fig. No. 32). With one self, he held the child in his arms, with second self he held a parasol over the child, with a third and fourth forms, he stood beside it waving fly-whisks, and with the fifth, bearing the thunderbolt, he danced before the child. Then the whole gathering went to Mount Meru for ceremony. The 63 other Indras came to bathe the child. The master playfully pushed the tip of Mount Meru with his left great toe, and all the peaks of mountain bent down before him, to the amazement of the gods. Then the Indras anointed him with scented substances.

In this painting. Mahāvīra sits on Śakra's lap. Beside him are two Indras, holding pitchers of water. Above are two bulls apparently two of four crystal bulls created by Śakra to stand in the four directions. The peaks of Mount Meru appear at the bottom of the scene.

Fig. 27 : *Siddhārtha celebrating Mahāvīra's birth festival.* Fol. 42. Size 3"×3". At day-break, King Siddhārtha proclaimed the city warders to announce a festival of great rejoicing, setting free the prisoners, decorating the city, organizing sports and entertainments. The King and his seraglio celebrated the ten days festival decreed in honour of the birth of an heir to the kingdom.

In the painting in the upper register at the left sits Siddhārtha, along with four members of his family in two rows enjoying the festival. In the lower register are two male drummers, a female dancer, a male trumpeter and a male lute-player celebrating the auspicious birth festival.

## Plate 25

Fig. 23 : *The Laukāntika gods come to Mahāvīra.* Fol. 46. Size 3"×3" Two scenes in one: (a) The Laukāntika gods arrives before Mahāvīra for fulfilment of his mission; (b) Mahāvīra renounced wordly possessions.

When the time came for Mahāvīra to renounce the world, the Laukāntika gods approached him to fulfil his great mission.

In the upper portion sits Mahāvīra on a throne with the Laukāntika gods facing him in obeisance and worship, saying, "Arhat, propagate the religion which is based on well-being of all creatures in the world!"



Before adopting the austere religious life, Mahāvīra renounced all his worldly possessions and gave away gifts and presents to the poor for one year.

In the lower portion sits Mahāvīra on a throne making gifts to a gray-bearded man and two young men. The poor man has an object in his hand, obviously a gift or giving alms.

Fig. 29: *Mahāvīra's Samavasaraṇa*. Fol. 52. Size. 3" × 3". For the proper understanding of the set up in the scene, it is necessary to know what *Samavasaraṇa* is. This is a walled enclosure prepared by Indra or minor gods, intended for a religious discourse by a Jina, immediately after he becomes *Kevalin*. The following description of a *Samavasaraṇa* is taken from *Samavasaraṇa Stavāna*.

"Wherever the Jinas exhibit the condition of *Kevalin*, in which all substances manifest themselves, the Princes of the AIR (*Vāyu-kumāras*) cleanse the earth for one *Yojana* all round. The Cloud princes (*Megha-Kumāras*) sprinkle fragrant water, the gods of the Seasons spread heaps of flowers, and the *Vāṇa-Vyāntaras* make the surface of the earth Variegated with ruby, gold and gems. There are three ramparts; the innermost, intermediate, and outermost. (The first) is constructed of gems, with the battlement of rubies by the *Vaimānikas*; (the second) of gold, with the battlements of gems constructed by *Jyotiṣkas*; (and the third) of silver, with the battlements of gold, by *Bhavanapatis*. In a round *Samavasaraṇa* the ramparts are 33 *dhanuṣ* and 33 *aṅgulas* wide, 500 *dhanuṣ* high, and 1 *kośa* 600 *dhanuṣ* (counting both sides) distant from each other. Each rampart has four gates made of gems. In the centre is a gem-studded pedestal, with four doors, three steps, and as high as the figure of the Jina, 200, *dhanuṣ* broad and long, two and a half *kośas* high from the ground level. (In the centre of the dias stands) the *Aśoka* tree, twelve times as high as the body of the Jina, and exceeding a *Yojana* in breadth. Then (underneath) is (a pedestal) called *devacchamda* (and on it are) four lion-thrones accompanied by (four) footstools. The four lion-thrones are occupied by the Jina himself in the East, and on the other sides by three reflections of the Jina, produced by the *Vāṇa-Vyāntaras*. At every gate the *Vāṇa-Vyāntaras* put up flags, parasols, makaras...garlands, pitchers; a triple arch (*toraṇa*), and incense-vases. Having entered from the East and from the left to right having saluted the congregation (*tīrtha*), the Lord discourses on the Law. (The congregation consists of gods, men and animals.) There are two step-wells in each corner when it is square, and one (at each gateway) when the *Samavasaraṇa* is round."

In the painting Mahāvīra sits within the round *Samavasaraṇa*. He is not in a priestly garb, but is in the ornamented array common to a perfected being (*Siddha*).

### Plate 26

Fig. 30: "*Śakra Commands Harinaigameśin*." Fol. 12. Size 3" × 3". Śakra, reflecting that at all periods Tīrthaṅkaras were born only in royal families (*Kṣatriya*) and never in the priestly caste (*Brāhmaṇa*), decides that he must have the embryo in





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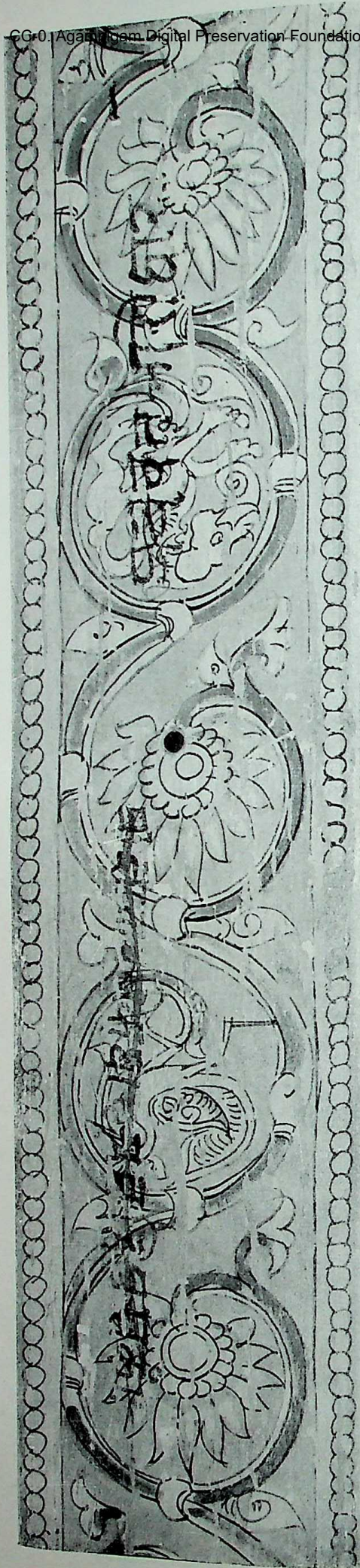




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९ सचित्र काष्ठपट्टिका





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the womb of Brāhmaṇi Devānandā transferred to the womb of Kṣatriyāṇi Trisālā, wife of the King Siddhārtha of the Kṣatriya Gotra. He summons Hariṇaigameṣin, commander of his infantry, and instructs him to make the exchange of embryos and report the execution of the command. Hariṇaigameṣin indicates obedience.

At the left is Śakra seated on his throne. Facing him, at the right, is Hariṇaigameṣin, with hands in a reverential gesture.

Hariṇaigameṣin is represented in the painting as a human being as in this illustration or with a human body and the head of the horse.

Naigameṣa, the short form of the name Hariṇaigameṣin, is the name of a Yakṣa known from the time of the Atharva Veda, where he is represented as a ram-headed creature—elsewhere with a horse's head. The name Naigameṣa should be linked with the name of Naigameya, applied to the war god Skanda. So, too, the vehicle of Hariṇaigameṣin is the peacock (Br. 2. Fig. 15), which is also that of Skanda. In various ways, similarities are found in Hariṇaigameṣin and Cāgamukh, Agnimukh, Sanatkumāra (Skanda, Chand up. VII. 26.2), Suṣena (Rām IV. 22.42. VII. 2), Maṇibhadra, the Buddha a Saṅkusumita, Pradyumna, and Pancaśikha. Hariṇaigameṣin is a composite figure, the son of great deity, who becomes the leader of the army of a god or of the gods, and is also associated with the procreation of children and the use of herbs. In our story he is a dual functionary as a general and deity of procreation.

For the literature Hariṇaigameṣin, See: Winternitz, M., Journ. Roy. Asiatic Soc. pp. 149 ff. 1895; Hopkins, E. W., Epic Mythology, pp. 119, 228 ff. Keith, A. B., Religion and Philosophy of the Veda, p. 242, Mukhopādhyāya, Indian Hist. Quart, Vol. 7, pp. 309-318; Epigraphia Indica II. 314 ff; Barnett, L. D., The Antagaḍadasão, p. 67; Smith, V. A., The Jain Stupa of Mathurā, plate XVII, Lalou, L'icongraphie des etoffes peintes (*paṭa*) dans le Mañjuśrīmūlakalpa, pp. 66-70; Coomaraswāmy, A. K., Yakṣas, pt. I, pp. 10, 12; Sh. p. 21. Four very early sculptural representations of Hariṇaigameṣin and a female counterpart, from Kuṣāna times, are reproduced in Sh. pl. XXVI (The exchange episode in our story recalls the legends of Kṛiṣṇa.)

### Plate 27

Fig. 31 : *Mahāvīra as a Siddha*. Fol. 54. Size 3" × 3". On death, a liberated soul goes to the Siddhaśilā, or Iṣatprāgbhāra, which is at the top of the universe. This resembles an inverted white parasol, being made of pure white gold 4,500,000 *yojanas* long and as many wide, eight *Yojanas* thick at the middle but tapering off till at the edges it is thinner than a fly's wing. All varieties of Siddhas (perfected beings) go there after death; of these the Tīrthaṅkaras are the foremost. There the released souls dwell in omnipotence and omniscience, perfectly blissful.

Mahāvīra, fully ornamented as in figure 21, sits on a throne, hands in lap, one above the other, palms upwards. Over his head is a peculiar kind of floral ornament which



looks like part of the headdress, but in origin seems to have been free from it. Above is a parasol. A lion, the cognizance of Mahāvīra, is in the centre of throne pedestal. Below Mahāvīra is the thin crescent representing the Iṣatprāgbhāra. Both the sides of Mahāvīra are a chauri-bearer.

Fig. 32: *Indrabhūti Gautama's Omniscience*. Fol. 55. Size 3" × 3". On the night when Mahāvīra died, his eldest disciple, Indrabhūti of the Gautama Gotra (family), by realizing that affection was out of place, even when directed towards his master, finally over-came all the bonds and won perfect knowledge (*kevalajñāna*).

The miniature shows Indrabhūti framed like a temple image in its niche. He is dressed in the robes of a Svetāmbara Monk. His right shoulder is bare, but over it is a narrow white piece of mouth-cloth (*muhapatti*). Under the right arm is his broom (*Rajoharaṇa*). The left hand rests upon his lap, the right is raised in a teaching gesture (*pravacanamudrā*). He sits upon a lotus of gold. Over his head is an elaborate canopy. On the right is a standing monk probably his pupil. On the left are seated two nuns. Below the monks, are seated two laymen and below the nuns are two laywomen, all are in worshipping attitude.

### Plate 28

Fig. 33: *Mahāvīra as a Siddha*. Fol. 60. Size 3" × 3". The treatment is essentially the same as that in fig. 31. The Siddhasilā is represented in the shape of a crescent flanked with a tree on either side. The fine treatment of the trees reminds one of similar trees in sidi sayyid's mosque at Ahmedabad. The background is red and the Siddhasilā is white.

Fig. 34: *Pārśva in the initiation Palanquin*. Fol. 62. Size 3" × 2". On the eleventh day of the dark fortnight of the month Poṣa (Gujarātī Māgsar), Pārśva, in the palanquin Viśālā which had been prepared by Śakra, accompanied by vast throng of gods and men, amidst their praises, went through the streets of the City Vārāṇasī, to a park outside the city and had the palanquin stop under an Aśoka tree, where he dismounted.

In the elaborate palanquin, which resembles the porch of a temple, and is like a heavenly palace (*Vimāna*) sits Pārśva, fully dressed and ornamented. Below are men carrying it. On each side of Pārśva is a female fly-whisk bearer. Above in right corner a trumpeter and a conch-blower. Also two drummers are represented. The Pārśva's colour is green.

### Plate 29

Fig. 35: *Harinaigameṣin brings the embryo to Queen Triśalā*. Fol. 17. Size 3½" × 3". Harinaigameṣin, carrying the embryo, went from the part of Kuṇḍagrāma where the Brāhmaṇs dwelt to the part where the Kṣatriyas dwelt, to the home of King Siddhārtha and Queen Triśalā.



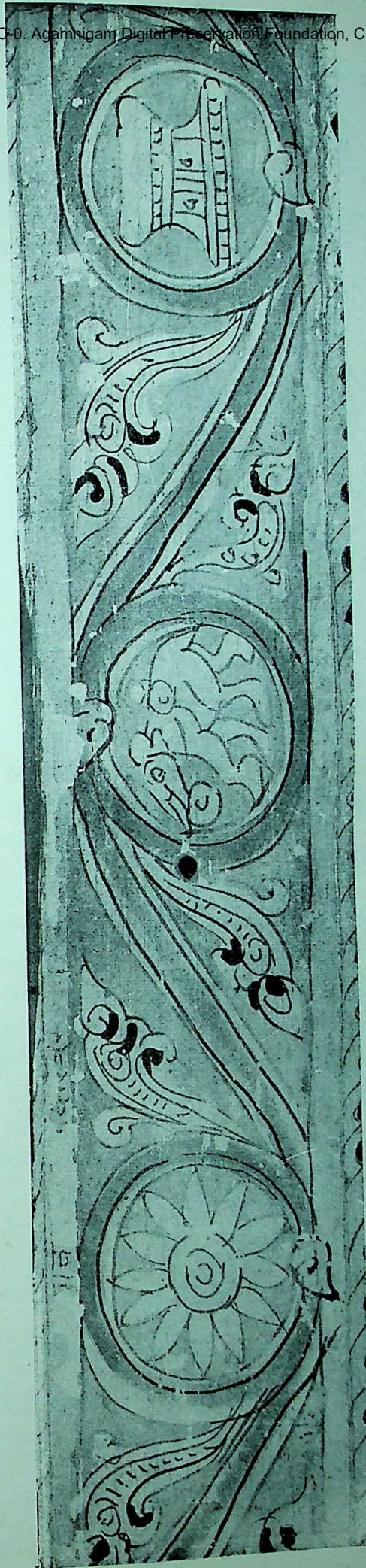


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On the night when the embryo was transferred, the Kṣatriyāṇī Trisālā was in deep sleep in her beautifully ornamented room, lying upon a highly decorated couch and at that time she saw the auspicious delightful fourteen dreams.

Bringing the embryo of Mahāvīra to the home of King Siddhārtha and Queen Trisālā, Hariṇaigameṣin cast the queen and her retinue into a deep sleep, and then placed the embryo that had been in the womb of Brāhmaṇī Devānaṇḍā in the womb of the Kṣatriyāṇī Trisālā, and the embryo that had been in the womb of Trisālā, he put in the womb of Devānaṇḍā.

The scene is similar to that of fig. 24. The top part of the house is also much like the figure 24.

### Plate 30

Fig. 36 : *Pārśva as a Siddha*. Fol. 66. Size 3" × 3". On the eighth day of the light fortnight of the month Śrāvaṇa, Pārśva, at the age of 100 after fasting a month without drinking water, on the summit of mount Sammeta left this world.

The painting is essentially like that of Mahāvīra as a Siddha (Fig. 31), but Pārśva is surmounted by the seven heads of Dharāṇa, and on his pedestal is a serpent cognizance.

Fig. 37 : *Nemi's Birth*. Fol. 67. Size 3" × 3". On the fifth day of the light fortnight of the month Śrāvaṇa in the town of Sauripura, Queen Sivā, wife of King Samudravijaya gave birth to Ariṣṭanemi. He received his name, according to Deveṇḍra, because at the time of conception his mother saw the rim of a wagon wheel (*nemi*) consisting of *riṣṭa* jewels.

Queen Sivā is represented lying on a golden couch furnished with a flower, bed sheet and cushion. The babe Nemi is supported on her right arm. Her *Sārī* is decorated with a geese pattern (*haṃsavastra*) a scarf covering her coiffure is wrapped round her waist and she wears ornaments. Two maids are in attendance. The usual types of vessels are seen beneath the couch.

### Plate 31

Fig. 38 : *Nemi's Samavasaraṇa*. Fol. 71. Size 3" × 3". After 54 days of austerity, on the fifteenth day of the dark fortnight of the month Āśvina (Gujarāṭi Bhādrapada) under a Vāṭasa tree, on the summit of mount Girnār in Saurāṣṭra, Ariṣṭanemi, after the eight-meal fast without drinking water obtained the *Kevala* (Supreme) knowledge and preached in his *Samavasaraṇa* which the gods erected.

The treatment is essentially like that of figure 29.

Fig. 39 : *Six of Mahāvīra's Eleven Gaṇadharas*. Mahāvīra had eleven chief disciples (*gaṇadharas*) who founded nine (*gaṇa*) schools the discrepancy between the numbers



eleven and nine is explained by the fact that in two of the disciples combined to found a single school. The text gives the names of the eleven as; Indrabhūti the eldest of the brothers; Agnibhūti, the middle most of the brothers; Vāyubhūti, the youngest of the brothers; the others were Ārya Vyakata, Ārya Sudharman, Maṇḍitaputra, Mauryaputra, Akampita, Acālābhṛātṛ, Metārya and Prabhāsa. Of this all but except Indrabhūti and Sudharman died before Mahāvīra. When Mahāvīra died Indrabhūti became head of the order but lived only a month and Sudharman followed him was head. All the spiritual descendants of Mahāvīra to-day come through the line of Sudharman, and the text (*Sthavirāvali*) gives the line of pontiffs from Sudharman on. There are of course, variant lines. The line of pontiffs (*sthaviras*) is carried in the text down to Devarddhi, who according to tradition, presided at the great council of Valabhī 980 or 993 years after Mahāvīra's death.

The painting shows the six Gaṇadharas as of equal size. They are arranged in two rows, each contains three. All the Gaṇadharas are seated with the right hand in the gesture of exposition (*pravācanamudrā*) with (*muhapatti*) mouth-cloth. Each has his broom under his arm, and the right shoulder is bare. All are seated on lion-throne (*simhāsana*).

### Plate 32

Fig. 40: *Triśalā and the fourteen lucky dreams*. Fol. 20. Size 3"×3". On the night when the embryo was transferred, the Kṣatriyāṇī Triśalā was sleeping fitfully in her beautifully ornamented room, lying upon a highly decorated couch, and at the time she saw the fourteen lucky dreams, namely (1) an elephant (2) a bull (3) a lion (4) the anointing of the goddess Śrī (5) a garland (6) the moon (7) the sun (8) a banner (9) a full jar (10) a lotus lake (11) an ocean (12) a celestial mansion (13) a heap of jewels (14) and a brilliant smokeless fire.

At the bottom of the scene lies Triśalā on a couch dressed in bodice (*colī*), lower garment (*sārī*) and scarf (*dupaṭṭā*), rests upon a bed with flowers coverlet (*caddar*), half sitting up with the support of a bolster, left leg crossed over the right. She is fully ornamented and wears a diadem on her hair. Beneath it are four objects. The one at the left is an incense-burner, another is a foot-stool (*pādapīṭha*), third is a water-jar and the fourth is a basket.

Above Triśalā, the fourteen dreams appear in three rows, reading from top to bottom and from left to right not in the order of the KS text. Although the text specifically states the fourth dream is the anointing (*abhiṣeya*) of Śrī, the elephants that usually appear in the composition sprinkling her with water are not represented and the omission is common in the KS Illustrations.

### Plate 33

Fig. 41: *Five Gaṇadharas of Mahāvīra*. Fol. 83. Size 2 $\frac{3}{4}$ "×3". In this and its companion illustration (Fig. 39) are represented Mahāvīra's eleven Gaṇadharas, accom-





15 A painted wooden book-cover

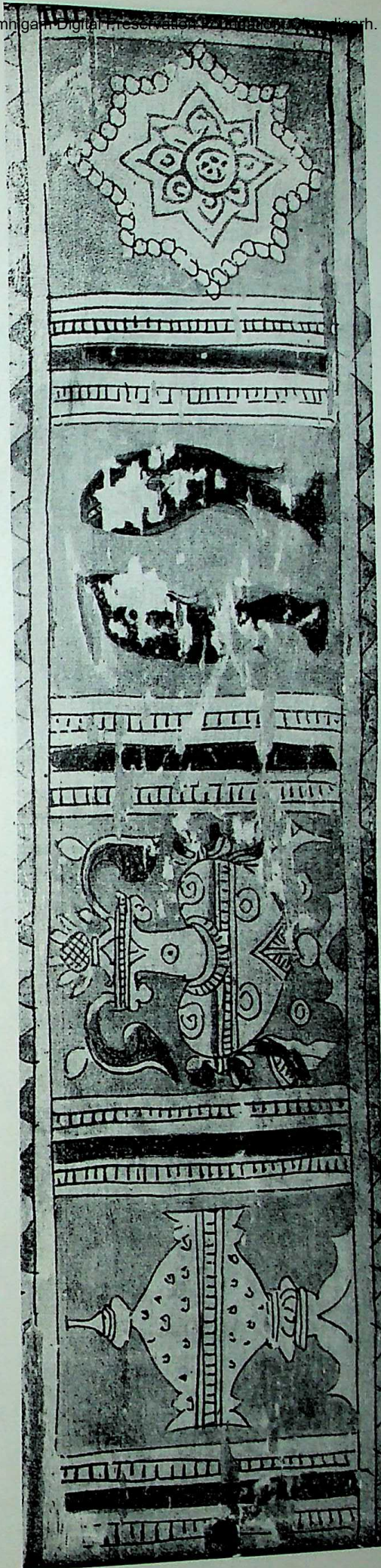
१५ सचित्र काष्ठपट्टिका





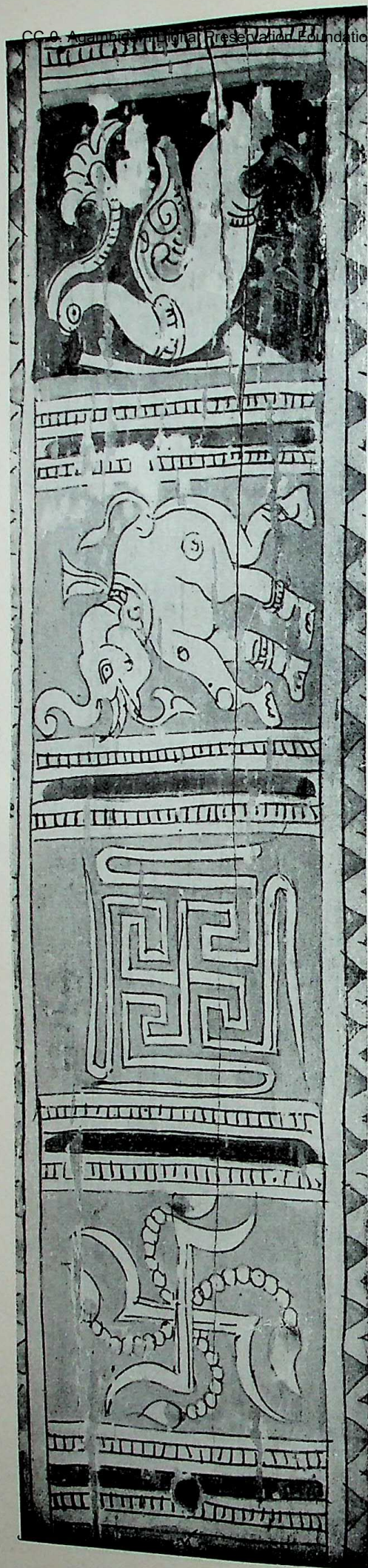
16 A painted wooden book-cover  
१६ सचित्र काष्ठपट्टिका





17 A painted wooden book-cover  
१७ सचित्र काष्ठपट्टिका

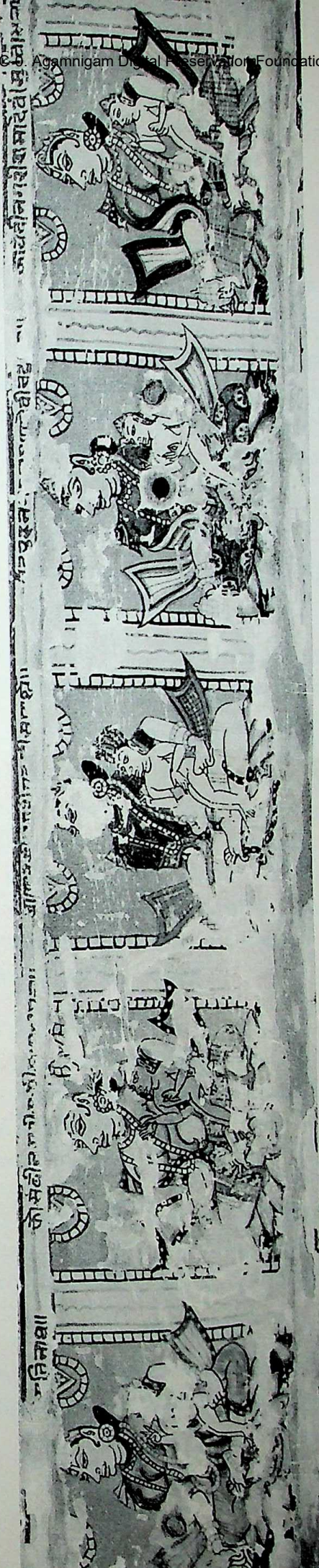




18 A painted wooden book-cover

१८ सचित्र काष्ठपट्टिका





19 A painted wooden book-cover

१९ सचित्र काष्ठपट्टिका







panied by two other monks. This painting shows two tiers, three Gaṇadharas seated in the upper tier, and two in the lower. Beside two Gaṇadharas seated in the lower stand, on either side, a monk, possibly their pupils.

Fig. 42: *Mahāvīra preaching*. Fol. 92. Size  $3\frac{1}{4}'' \times 3''$ . At the end of the *Sāmācārī* it is stated that the Venerable Ascetic Mahāvīra delivered this discourse, called the *Paryuṣanākālpa*, in the town of Rājagṛha, in the Guṇaśila *Caitya*, in the midst of monks, nuns, laymen, laywomen, gods and goddesses.

In the upper row our painting depicts Mahāvīra seated on a spired throne lecturing, mouth-cloth (*Muhapatti*) in hand. On a lower seat before him is a monk and four laymen receiving the instructions; out of four laymen, three are seated at the top in right corner and fourth is behind a monk. In the lower row from left to right are seated two nuns and four laywomen facing them.

### Plate 34

Fig. 43: *Mahāvīra's Samavasaraṇa*. Fol. 110. Size  $3'' \times 3''$ . The treatment is essentially the same as that in figure 29.

Fig. 44: The celestial palace. Fol. 111. Size  $3\frac{1}{4}'' \times 3''$ . In our painting a god and goddess are seated in celestial Palace (*Devavimāna*). This painting is unique in many respects.

### Plate 35

Fig. 45: *Siddhārtha and Trisalā*. Fol. 37. Size  $3\frac{1}{4}'' \times 3''$ . On waking from the fourteen dreams, Trisalā with stately gait like that of the royal swan (*rāja haṃsa*), went to the couch of the Kṣatriya Siddhārtha, and addressed him. With the permission of Siddhārtha, Trisalā sat down upon the throne of honour and related to him the fourteen dreams. He assured her that the dreams presaged the birth of a son, who would become a mighty monarch—in Jainism, the dreams indicate the child just conceived will be either a world-emperor or a Saviour.

King Siddhārtha sits at the left on his throne. An elaborated canopy hanging between them. In the left hand of Siddhārtha is a flower and in his right hand his sword, this being the customary pose in this art of a King occupying the throne. Trisalā faces him, seated on the *bhadraśana* mentioned in the KS Text. A female *chaurī-bearer* is standing behind the throne of King Siddhārtha.

The rich silk printed garments put on by both reflect varied details and provide to the posterity the progress in printing of fabrics and drapery in the early 15th century. The representation of Gujarātī *paṭolā* a patternised silk textile is found here.

### Plate 36

Fig. 46: *King Vairisimha and Queen Surasundarī*. Fol. 112. Size  $3\frac{1}{4}'' \times 3''$ . Under a canopy sits king Vairisimha on a spired throne, dressed in a lower garment (*dhotī*)



and a scarf. In his right hand is a sword which is the regular attribute in Western Indian miniature painting of a king in ceremonial dress. Before him sits Queen Surasundarī on a cushion, wearing bodice (*colī*), scarf, and lower garment (*sārī*). The king and queen both wear jewellery and an elaborate head-dress.

Fig. 47: *Kālaka and Sāhi*. Fol. 119. Size  $2\frac{3}{4}'' \times 2\frac{1}{4}''$ . The Sāhi sits on a lion-throne with painted walls, holding his sword in his right hand. Two parasols are over him. Kālaka faces him seated on a spired throne and preaches. On the left side are seen two Śaka soldiers.

### Plate 37

Fig. 48: *King Gardabhilla brought captive to Kālaka*. Fol. 125. Size  $3'' \times 3''$ . The army of the Śakas enters Ujjain after breaking through the fortress of the city at the instance of Āryakālaka; but in the meantime, the She-Ass Magic walked away after the King Gardabhilla is rewarded with urine, excreta and kicks, King Gardabhilla is brought captive and his hands are tied reverse at the back.

Under an elaborate canopy sits Kālaka on a spired throne. This is a temple spire with platform, open in the front so that figure it covers in honour may be seen, and tilted back and reduced in relative size to the figure. Kālaka's broom (*ogho*) is in the hollow of his right arm, and in his upheld right hand he holds the *muhaṭṭa*, while he preaches to Gardabhilla. The latter stands before Kālaka with his hands bound and firmly grasped by a Śaka. The *dhotī* (waist cloth) of the King Gardabhilla who stands in the centre, bears a beautiful design. Ornaments and jewels decorate the King. A Śaka soldier dressed in a novel blue colour flower designed garment stands behind a Gardabhilla awaiting instructions from Āryakālaka. A well designed parasol is tied to the ceiling in the centre.

Fig. 49: *Kālaka and the Sāhi*. Fol. 127. Size  $3'' \times 3''$ . Kālakācārya seeing Gardabhilla afflicted in mind said then "You are free on the spot. Go now, you are exiled from your land".

Other *Sāhis* established as their overlord that Sāhi who served Āryakālaka. Because they came from the Śaka bank (Western bank of the Indus), they were called Śaka. Thus arose the line of the Śaka Kings.

The time passed happily for them as they devoted themselves to honouring the teaching of the Jinas, and sported like bees about the lotus feet of the Kālakācārya.

In painting, the Sāhi sits on a lion-throne with two parasols over him. Kālaka faces him, also seated on a *bhadrāsana* (seat of honour) and preaches. Below Kālaka are two Śakas, standing with folded hands, who are perhaps the messengers the Sāhi sent to 95 fellows.





20 Rṣabhadatta and Devānandā

૨૦ રૂષભદત્ત અને દેવાનંદા









21 Mahāvira

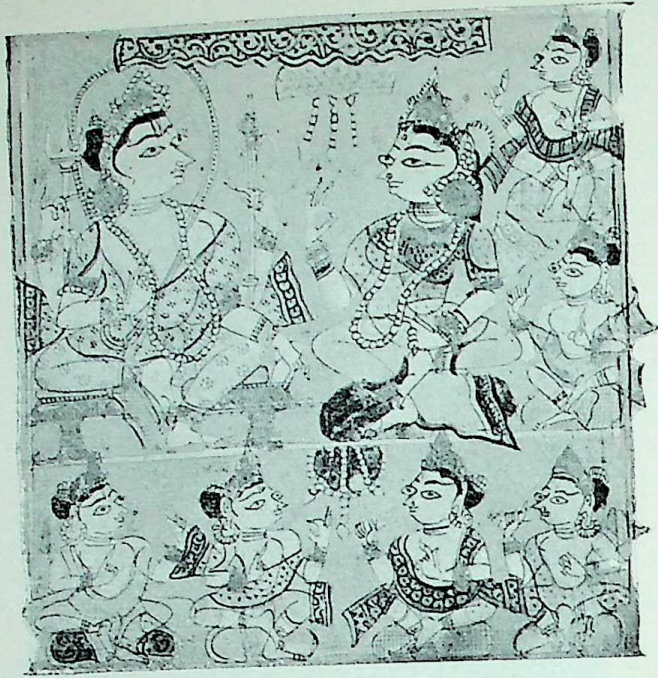
२१ प्रभु महावीर



22 Fourteen Dreams

२२ चौद स्वप्न





23 Śakra on throne, with court

२३ इन्द्रसभा



24 Hariṇaigameṣin removes the embryo from Devānanda's womb

२४ गर्भापहार



### Plate 38

Fig. 50: *Śakra in five fold and Mahāvīra's birth*. Fol. 39. Size  $3\frac{1}{4}'' \times 3''$  two scenes in one: (a) Śakra in five fold; (2) Mahāvīra's birth.

Story begins from the lower portion. It was in the summer season in the first month, in the second demi-lunation, during the bright half of the month Caitra, on the thirteenth day, after a gestation of nine months and seven and half days, that the Venerable Ascetic Mahāvīra was born, a faultless child, when the planets were at their greatest elongation, and when they were in a fortunate conjunction with the moon, while all the regions were in a state of placidity, while there was no darkness, but all luminous without any louring redness and nightingales singing songs of triumph and the purifying winds moving gently along, and circling around the place where lay the Lord Mahāvīra and his mother. The joyous multitude were engaged in celebrating the vernal festival and even the earth seemed to share in the delight. It was at midnight, under the constellation of *Uttarā Phālguni*, at a lucky conjunction of the moon and planets that the event took place. On the night in which the Adorable Ascetic was born, many gods and goddesses continued going and coming to and from this world with a divine splendour, manifesting, by laughter and other signs, the intensity of their joy. On the night in which the Adorable Ascetic Mahāvīra was born, many divinities, dwellers in the world under the command of Kubera rained down showers of precious ores, gold, diamonds, garments, jewels, sweet-smelling leaves of flowers, fruits, seeds, garlands, ambergris, sandal-wood, and strings of pearls. The four classes of gods, those who dwell in subterranean places, those of the aerial regions, those of the starry firmament, and those from the highest heavens, all flocked to the abode of the noble Siddhārtha to hold high festival of the inauguration of the Tīrthaṅkara.

Trīśalā is represented lying on a golden couch furnished with the usual type of bed, with the usual types of vessels beneath it, the babe Mahāvīra held in her right arm. Her *sari* is decorated with a flower pattern, a scarf covering her coiffure is wrapped round her waist and she wears ornaments. A female chaurī-bearer standing behind the couch and three, out of 56 *dikkumārīs* are shown in the right side of the painting.

In the continuation of the lower portion, we have to see the scene of upper portion. Śakra is represented in five fold in the upper portion. With one self he held the child in his arms (here instead of Śakra, Hariṇaigameṣin is represented), with a second self he held a parasol (*chhatra*) over the child, with a third and fourth he stood beside it waving fly-whisks, and with the fifth, bearing the thunderbolt, he danced before the child. Then all went to Mount Meru for the ceremony.

In the middle of the painting Hariṇaigameṣin (instead of "Śakra"), shown going immediately with babe Mahāvīra held in his raised arms, with a second self in left he is waving fly-whisk, with a third self he held a parasol, with a fourth self he is waving fly-whisk and with the fifth, bearing the thunderbolt and seeing babe Mahā-



vīra. The lovely dyes of the garments and well-balanced patterns put on by Trisālā and Śakra in five fold are reflective of the art and fashion of the age. The earrings provided a new vogue, Silver colour adds to the lustre of the miniature, whose every figure represents a mode and a model symbolic of the prosperity and progress of the 15th century.

### Plate 39

Fig. 51: *Ārya Kālaka and Balabhānukumār*. Fol. 128. Size 3" × 3". When prince, Balabhānu heard the religious discourse of the Kālakācārya, a state of grace conducive to religion arose in him, hair on all his body stood up in joy, and he said "O master, save me, a miserable creature, from the bondage of the *samsār*. Terrified am I with the dangers of existence! Give me, O master, if I am worthy, that initiation taught by the Jinas which is cherished by the noblest men. Do not delay!"

In the painting, Ārya Kālaka seated on a spired throne, his broom (*ogho*) tucked under his right armpit, his mouth-cloth in his right-hand which is held out before him while he preaches. Prince Balabhānu stands facing him with his hands in a gesture of reverence. A pupil is seen standing behind the throne in service. An elaborated canopy is hanging above them.

Fig. 52: *Kālaka and King Sātavāhana*. Fol. 134. Size 3" × 3". There ruled King Sātavāhana, a devoted lay follower. When he learned that the Kālakācārya was on the way to Pratiṣṭhāna he was filled with the joy, like a peacock longing for the coming of rain clouds. And in due time *Sūri* arrived there. Then King Sātavāhana, learning that the Kālakācārya had arrived, came out to him with his retinue, accompanied by the fourfold (*caturvidha*) Jain congregation and revered the Kālaka with the fullness of devotion.

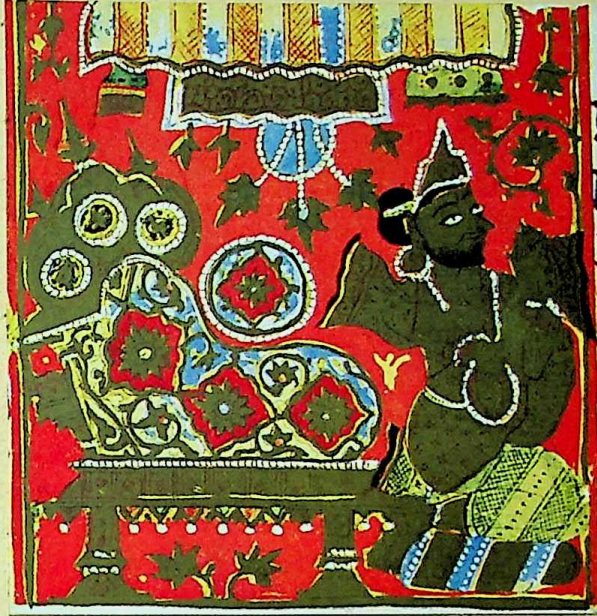
Ārya Kālaka seated on a golden throne, mouth-cloth in right hand, preaching to the King Sātavāhana, who sits with hands upheld in a gesture of reverence. Above Sātavāhana at the right corner, are seated three laymen. With also hands upheld in reverence, listening religious lecture giving by Kālaka with the fullness of devotion. An elaborated canopy is hanging above them.

### Plate 40

Fig. 53: *King Sālīvāhana with his queens*. Fol. 135. Size 3" × 3". Then the King went home and commanded his wives. "You must observe the new-moon fast, and at the time of breaking the fast afterwards, you shall serve food to the monks. Therefore give the monks alms consisting of food and drink that is ceremonially proper. For it is said in scripture :

"Alms given to one who is weary from travelling, or to one accomplished in the scripture or to one who has made the offering of his hair, or to one who is breaking a fast is said to be exceedingly fruitful".





25 Śakra reverences Mahāvīra's embryo

२५ शक्रस्तथ

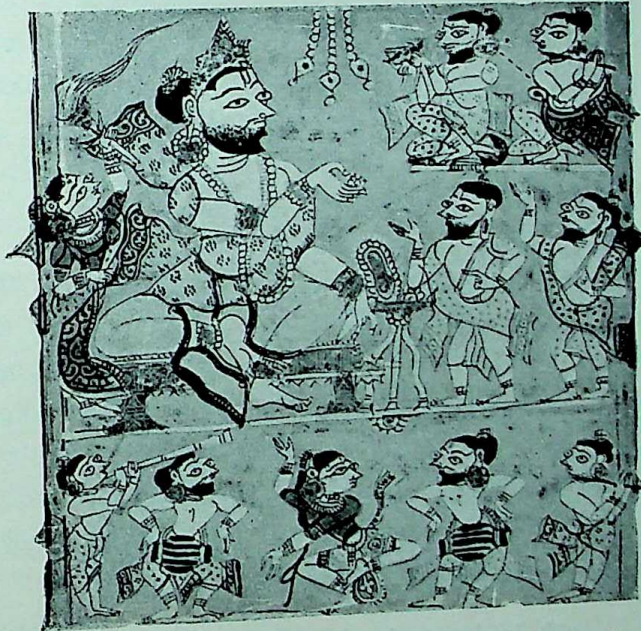






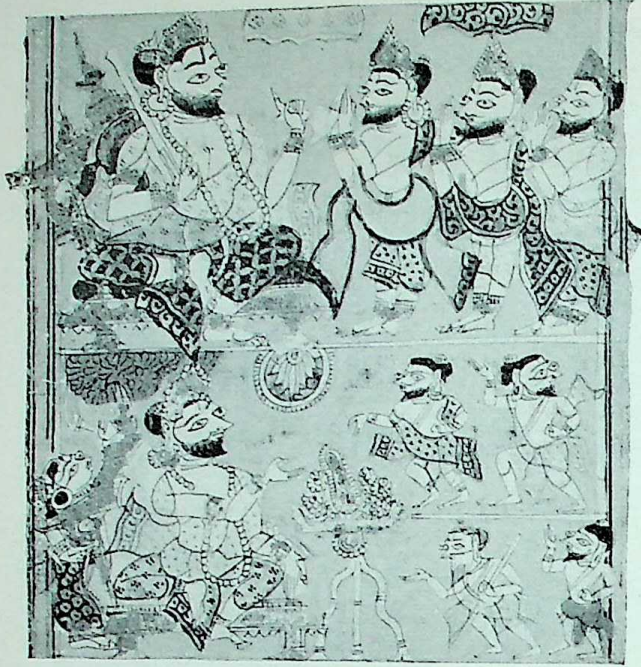


26 Mahāvīra's lustration and bath at birth  
२६ महावीरनो जन्माभिषेक



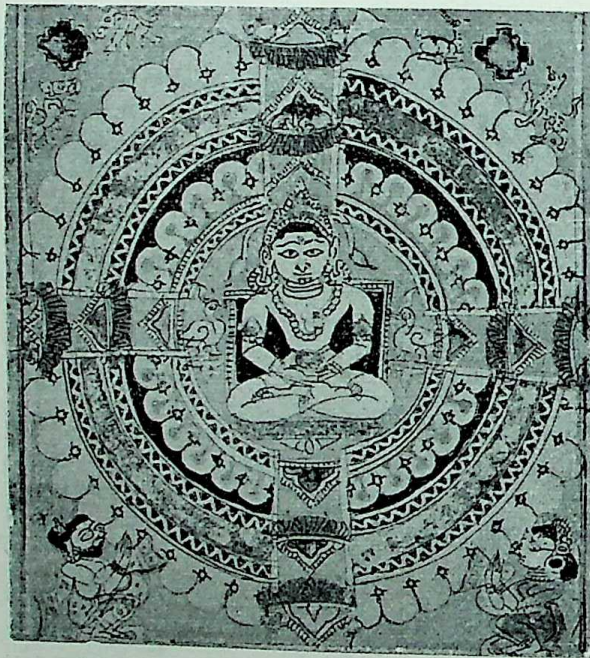
27 Siddhārth celebrating Mahāvīra's birth festival  
२७ महावीरनो जन्ममहोत्सव उजवता सिद्धार्थ





28 The Laukāntika gods come to awaken Mahāvīra

२८ लोकांतिक प्रार्थना



29 Mahāvīra's Samavasaraṇa

२९ महावीरनुं समवसरण



King Sālivāhana sits on a golden spired throne, dressed in lower garment and scarf. In his right hand is a sword; above him is the parasol of royalty. Before him sits four Queens on a cushion, wearing bodice, scarf and lower garment. The King and queens all wear jewellery and an elaborate head-dress. Queens listen to the command of King Sālivāhana very carefully. Colour distribution of this painting is very beautiful and charming.

Fig. 54: *Ārya Kālaka and Sāgaracandrasūri*. Fol. 138. Size 3" × 3". The subject and treatment are close to those in Figure 42. In the upper register, our painting depicting Sāgaracandra seated on a spired golden throne lecturing, mouth-cloth in right hand. On lower seat before him is a monk (pupil) listening the lecture of his preceptor, a palm-leaf is in his both hands. Between them is a *sthāpanācārya*. Behind the pupil an old monk (Kālākācārya) is standing, with his right hand upraised, seems talking with Sāgaracandrasūri. Above them *hams* pattern canopy is hanging. In the lower register from left to right are seated two laymen, two nuns and two laywomen with folded hands in reverence, hearing the lecture given by Sāgaracandrasūri.

#### Plate 41

Fig. 55: *Mahāvīra in the initiation Palanquin*. Fol. 49. Size 3" × 3". While the Venerable Ascetic Mahāvīra was yet living in the society of men and following the religious practise of a house holder, he had obtained in comparable, all manifesting, indestructible intelligence and perception. Therefore, by this incomparable, all manifesting intelligence and perception, clearly seeing that the time of his initiation had arrived, he abandoned with a determined resolve all silver, gold, wealth, kingdom, country, army, chariots, treasury, store-houses, city, private apartments, and society; and taking his money, golden ornaments, jewels, precious stones, pearls, conchs, corals, rubies and other precious stones, he distributed them in charity, and distributed them among his relatives.

All this happened in the winter season, the first half of the first month, that is to say after the full moon of Mārgśīrṣa, the tenth day, when the shadow was turned to the east, and but one watch of the day remained, on the day called obedience (*Sannati*) and the hour (*Muhūrta*) called victory (*Vijayenam*). He proceeded in the *Candraprabhā* palanquin, accompanied by gods, men and Titans bearing some conchs, some quoits and some golden ploughshares; acted the part of heralds, some raised the weak to see the show, some personated bards, some sounded gongs, and all in melodious accents, spoke as follows :-

"Victory, Victory, and prosperity! Victory, Victory to thee! O Lord possessed of indestructible intelligence and perception, conqueror of the un-conquered passions, protector of the Ascetic Religion! O thou, who hast for ever overcome every obstacle, O divine sage, who art now united to perfection, bind the two giants (Anger and Malice), by thy austerities, and like a hero girding up thy loins overcome the eight enemies,



whose power lies in works and performing the purest and chief kind of meditations, devoid of passion, like a warrior seize the flag of victory erected in the battlefield of the three worlds, and obtain a knowledge cloudless, incomparable, perfect and supreme, rise to emancipation, the highest state of bliss, by that most excellent of roads pointed by the Jinās, a road free from all perplexing deviousness and slay all the foes that oppose by progress. Victory ! Victory to the chief of Kṣatriyas, for many days, many fortnights, many months, many seasons, many holy years, having vanquished all natural evils, and accidental diseases, may he obtain perfect patience and equanimity, subduing fear and grief, and performing without obstruction on every required religious act”.

So saying they again made the air resound with the shout of “Victory ! Victory” ! Thereon the Adorable Ascetic Mahāvīra, gazed on by a circle of thousands of mouths, venerated by a circle of a thousand of hearts, surrounded by a circle of thousands whose hearts were won to religion by his conduct, pointed out with admiration by the right hand fore-fingers of a circle of thousands of men and women, with a circle of thousands of friends and relations taking leave of him, and with the sounds of violins, drums, cymbals, tambourines, and other instruments of music, and a chorus of voices, shouting “Victory ! Victory !” accompanied also with all his wealths, all his glory, all his troops, all his chariots, all his attendants, all his magnificence, all his ornaments, all his grandeur, all his wealth, all his subjects, all his dancers, all the musicians, all the members of the female apartments, in the midst of all these attendants, and while all those musical instruments were sounding, he proceeded through the midst of Kuṇḍagrāma, to the garden out of the city, where the Aśoka tree grew; under he alighted from the palanquin Candraprbhā, and stripped himself of all his garlands, jewels, and ornaments, he then performed the fast of abstinence from six-meals without drinking water, and having plucked out five locks of his hair, he then, under the constellation *Uttarā Phālguna*, at a fortunate conjunction of the moon, assumed the garment of the monks, and all alone, without a companion, and having been shaved, from a householder he became a houseless pilgrim.

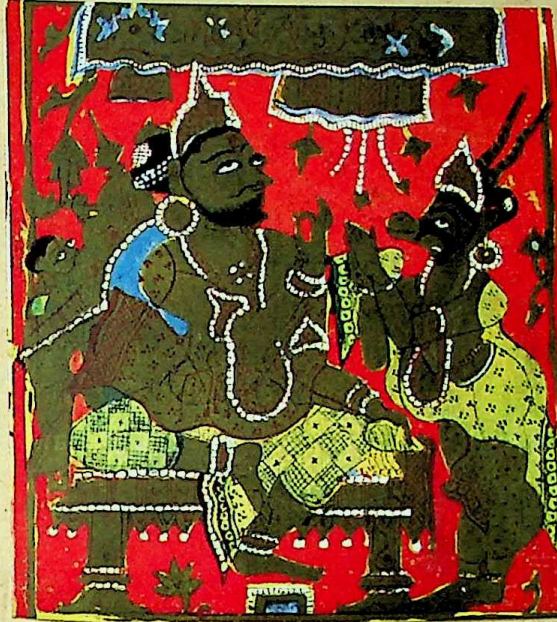
In the upper portion at the left corner, descending from the palanquin, Mahāvīra divested himself of all his fine clothes and ornaments, fasted six-meal fast, put on a divine robe and quiet alone, plucks out his hair by five handfuls. Mahāvīra is dressed only in a lower garment. As he plucks out his hair, Śakra catches it. At right, Śakra is four-armed and carries vajra as an attribute. He is seated like Mahāvīra.

In the lower portion, Mahāvīra is seen being carried by four men in an elaborate palanquin, which resembles the porch of a temple, and is like heavenly palace or *vimāna*, attended by a female *chaurī*-bearer on either side, fully dressed and adorned. In front of the palanquin are two trumpeters and below are two drummers.

### Plate 42

Fig. 56 : *Kālaka with Śakra disguised*. Fol. 145. Size 3" × 3". Once upon a time





30 Sakra's Command

३० शक्राज्ञा









31 Mahāvira as a siddha

३१ महावीर निर्वाण



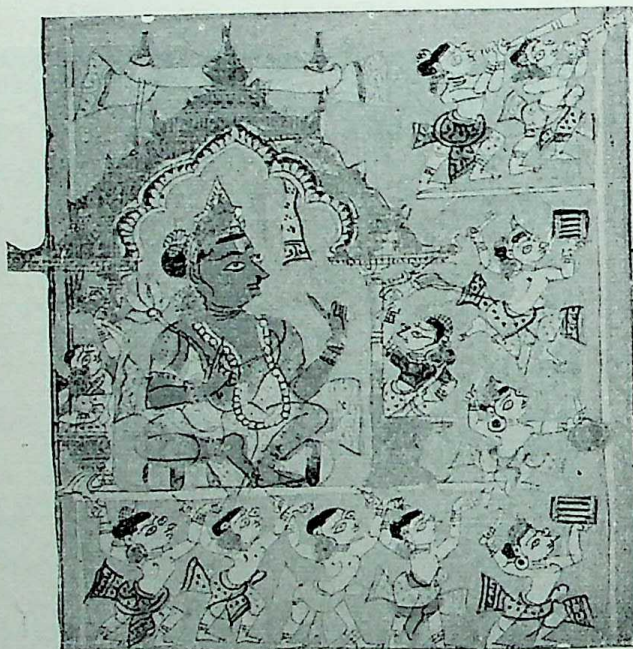
32 Indrabhuti Gautama's omniscience

३२ गौतमस्वामीने केवलज्ञान





33 Mahāvīra as a siddha  
३३ वीर निर्वाण



34 Pārśva in the initiation palanquin  
३४ पार्श्वकुमार पालखीमां



the Śakra, with shining body, wearing long garlands, and strings of pearls, long and short, and neclaces of triple strands, his two arms stiff with beautiful armlets and bracelets, his check scratched with earrings, his head shining with a crest that had a burst of radiance from the most brilliant gems—in short, his whole body bearing ornaments clothed in spotless garments, in the court of the gods of the Saudharma heaven, in the midst of three assemblies, of the seven armies, of the *Trāyastriṃśaka* (33) gods, the *Āṅgābhiraśaka* gods, the *Sāmānika* gods and of the other gods dwelling in the Saudharma heaven, namely the *Lokaṇāthas* and others, and among the goddesses, Śakra was seated on a splendid lion-throne, taking his pleasure in the power attending his rulership over the noblest gods, and by means of his mighty clairvoyant knowledge he surveyed a half of the world.

Then he saw the Jina Sīmandhara seated in the midst of its *Samavasaraṇa* in Pūrvavideha, preaching a sermon to the assembly. Quickly then he arose and standing right there worshipped the exalted one; then by means of his magic power, as chief of the gods, he went to the Lord's presence. When he had worshipped the Lord, and had sat down in his own place and was listening to the Jina's discourse, the Jina spoke on the subject of the Nigoda creatures.

When the Lord of the gods heard him, his eyes opened wide in the wonder, he made an *añjali* of the hollow of his hands put to his head, while with the deepest veneration, he spoke as follows :

"O Lord, is there at present in the land of India in this degenerate *Duhsama* age, anyone who knows how to give so precise an exposition of Nigodas?"

Then the Jine answered, "Lord of the Gods, the *sūri* Kālaka in India even now knows how to expound the Nigoda just as I expounded to you."

When the Wielder of the Thunderbolt heard this, he came here (India) out of curiosity, assumed the appearance of a Brāhmaṇa worshipped the *sūri* and requested him :

"Reverend Sir, expound the Nigoda creatures which Jinās have mentioned in their doctrine; for I am exceedingly curious".

Then the chief of the sages, with a sound deep and sweet like (the rumble of) rain-laden clouds, said, "If you have great curiosity, listen attentively, O fortunate one; the balls are innumerable; each ball is said to contain innumerable Nigodas; in each Nigoda, we must know there are innumerable beings."

Under a canopy, on a spired throne, sits Kālaka holding his mouth-cloth in his upraised right hand. Before him, stands the bent figure of Śakra disguised as an old Brāhmaṇa leaning upon a staff and extending his both hands to have his fortune told. A pupil stands behind the throne of Kālaka in service.

Fig. 57 : *Ārya Kālaka with Śakra revealed*. Fol. 146. Size 3" × 3". After a deta-



iled exposition, by the *sūri* along this and similar lines, the Śakra, to test Kālaka unsurpassed knowledge, asked him further :

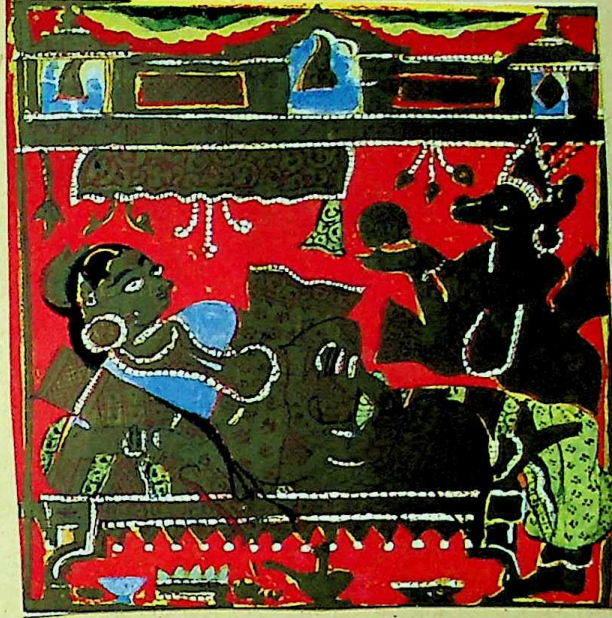
"Reverend Sir, on account of the great age I desire to end my life by starvation. Therefore say how much life remains to me, if it is permitted to know"

Then as the teacher attentively made examination by means of his holy scriptural knowledge (*Śrutajñāna*), there appeared days, fortnights, months, years, centuries, palyas. Then the *sūri* recognizing that the duration of his life was to Ataras, ("Oceans" an incredibly high number), by means of his unexcelled knowledge, knew that this was the Wielder of the Thunderbolt.

When the *sūri* said, "You are Indra," at that very instant *Purandara* took his own form, with shaking earrings.

Under a canopy, which varies in detail from that of the companion piece (fig. 56), on a spired throne, Kālaka is seated, holding his mouth-cloth while he addresses Śakra who now faces him in full regalia, having his two arms, which are upraised in the reverence. A pupil is standing behind the throne of Kālaka in service.





35 Hariṇaigamešin brings the embryo to queen Trisalā

३५ गर्भसंक्रमण









36 Pārśva as a siddha

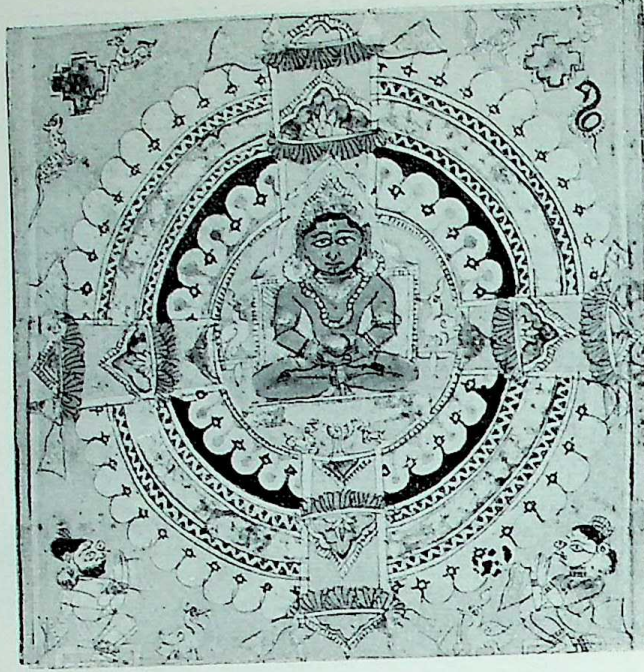
३६ पार्श्वे निर्वाण



37 Nemi's birth

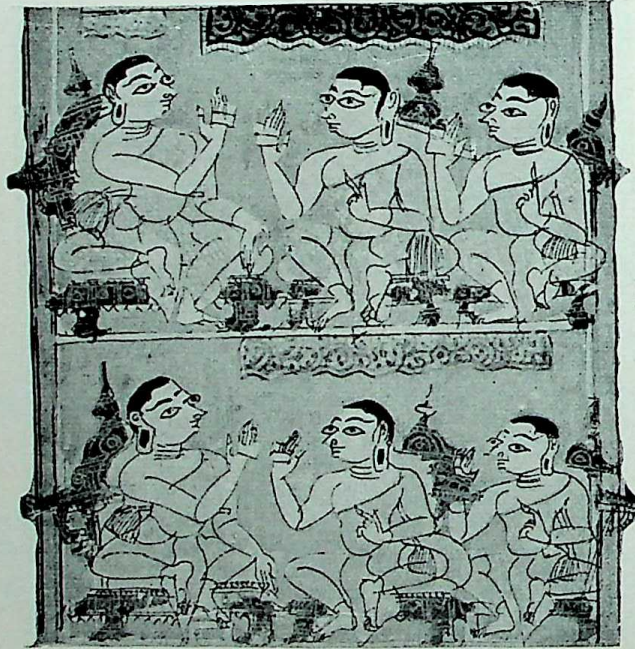
३७ नेमिजन्म





38 Nemi's *Samavasaraṇa*

३८ श्रीनेमिनाथनुं समवसरण



39 Six Gaṇadharas of Mahāvīra

३९ प्रभु महावीरना छ गणधरो



## 4

## PAINTINGS OF SUPARSVANATHA CARITRA MANUSCRIPT

About all the paintings excepting two (1 and 3) of the old paper manuscript of Supārśvanāthacariyaṃ compiled by Śrī Laxmaṇagaṇi are included in this publication. The illustrations bear Nos. 58, 59, 61-64, 66-69, 71-74, 76, 77, 79-82, 84, 85, 87-95, 106, 127, 140 and 145. This manuscript is in Tapāgachhiya Jain Jñāna Bhaṇḍār of Śrī Hemcandrācārya Jñāna Maṇḍir of Pāṭaṇ (N. Gujarāt). Paintings bearing Nos. 58, 68, 69 and 85 seem to have been drawn later in the 18th century while the remaining have been drawn in Vikram Saṃvat 1479-80. All paintings have been well preserved. This manuscript of 447 pages bears No. 15069. The size is  $11\frac{1}{4}'' \times 4\frac{3}{4}''$ . The mode of writing is readable and fits well with the paintings.

The last verse indicating the year of composition is :

Saṃvata 1480 Varṣe Sāke 1346 Pravarttamāne Jyeṣṭha Vadi 10 Sukre Bavkaraṇe. Medapātadeṣe. Devkulvātake. Rājādhirañjraṇāmokalavijayarājye. Śrīmadbrhadgacche. Maḍḍāhaḍiya Bhaṭṭarak Śrī Haribhadrāsūri parivārbhūṣaṇ paṇ. Bhāvacandrasya Śiṣya-leṣeṇ Muni. Hiraṇanden lilikhere.

*Nande·Munau yuge candre 1479 Jyeṣṭha Māse Sitetare  
Daśamyāṃ lekhyāmās śubhāya grantha pustakam-1  
Nanda-muni-vaida-candra varṣe Śrī Vikramasya jyeṣṭhaśite  
Alikhat Supārśvacaritam Hiraṇando munīndrosyaṃ.-2\**

This indicates that this manuscript was written by a Jain monk, Śrī Hiraṇand, a pupil of Paṇḍit Bhāvacandra, who was pupil of Ācārya Śrī Haribhadrāsūri of Brahadagaccāntargat Maḍḍāhaḍiya gachha. This happened during the reign of Rāṇā Mokal of Devakulpāṭak (Modern Delwāḍā near Udaipur) in Medapāt Mewār region. According to the verse, the date is Friday, jeṭha vadi, 10, Vikram Saṃvat, 1479.

The size of the paintings does not exceed  $8\frac{1}{4}'' \times 4\frac{3}{4}''$ . The minimum size is  $3\frac{1}{4}'' \times 4\frac{3}{4}''$ . Some of the paintings are of  $4\frac{1}{4}'' \times 4\frac{3}{4}''$  size. The colour composition includes nine colours—red, green, yellow, blue, rose, black, white, gold, silver. Though the manuscript is old and worn out, the colours used in the paintings still attract the attention owing to its rich quality and mixture. The order of painting and description is as under:

\* The details provided here are mostly adopted from the paper entitled Supārśvanāthacariya published in 'Ācārya Śrī Vijayavallabhasūri Smāraka Grantha.'



Patra- Prstha	Citranka	Citrparicaya	Prastuta Citranka
1-2	1	Śrī Supārśvajinah.	(Rubbed out)
2-1	2	Śrī Sarasvatī Devī.	58
2-2	3	Gurūmūrti.	(Not printed)
22-2	4	Prathama Bhava Madhyamauvarima griveke bhogya.	59
25-1	5	Bhādrapada Bahulāṣṭamī Sumināni Paśyati.	61
25-2	6	Gajādi Caturdaśasumināni 14.	62
27-1	7	Rājā Śrīsupaiṭṭha Rājāgre Sumināni Kathayati Rāgnī	63
28-1	8	Cāraṇamuni Supnafalaṃ Vicārayati Rājā Supaiṭṭha Sunati	64
29-1	9	Rājā Śrī dānam dadanti swapnapāṭhakānām.	(Not printed)
31-1	10	Rāgnī Puhamidevī prasutā jyeṣṭha Ujjvalā dvādaśī Supārśvajana.	66
38-1	11	Surgirau Indra Snānaṃ Karoti	(Not printed)
38-1	12	Surā Snatravelām nānā śabdena Vādyatam Kurute.	89
42-2	13	Rāgnī Vāsabhavan.	94
42-2	14	Rājā Supaiṭṭha putradaṇṣaṇa karaṇārthe āgata.	67
43-2	15	Sūryadarśana.	68
43-2	16	Candradarśana.	69
50-2	17	Śrīsupārśva pāṇigrahaṇabhāryā Somā Sahita.	106
52-2	18	Rājā Śrīsupārśva sūryamandalam grasitaṃ paśyati pratibuddha.	71
60-1	19	Sahasāmbavaṇe dīkṣāṃ gṛhaṇayati jagannātha jyeṣṭha śūdi 13.	72
62-1	20	Jagannāthu parmānnaṃ pārayati Mahindu pārāvayati. Mahindagrhe suvarṇaratnavrṣṭi Deva Mahotsava.	127
64-2	21	Kevlagñānaṃ Utpannaṃ Sirīs Viṣṭatale phāgu va. 6.	73
64-2	22	Samosaraṇa.	74
68-1	23	Samavasaraṇa. Aśoka Caityavṛkṣa Dhanu Ka 2400. Somā nāmā bhāryā putrasahitā vandanāgatā.	140
69-1	24	Śrīsupārśvajana Samavasaraṇa viruddha jīva deśanā śruṇyanti.	76
73-1	25	Somā nāmā patnīm dīkṣā diyate paiattiṇipade sthā- pitā. Aneka bhavyajanā dīkṣāṃ gṛhṇanti deśanā pratibuddhā.	77
75-2	26	Śrīnandavaddhṇapurādhipati rājā śrīvijayavarddhana pratibuddha dīkṣā gṛhitā.	79
76-1	27	Śrīsupārśva deśanām kurute pādapadmabhramara rājā dānavirati. Samyaktvādi sātīcāra dvādaśavratādi vyākhyān.	80
76-2	28	Kumudcandra upādhyāya Campakamālām paṭhāvayati.	81



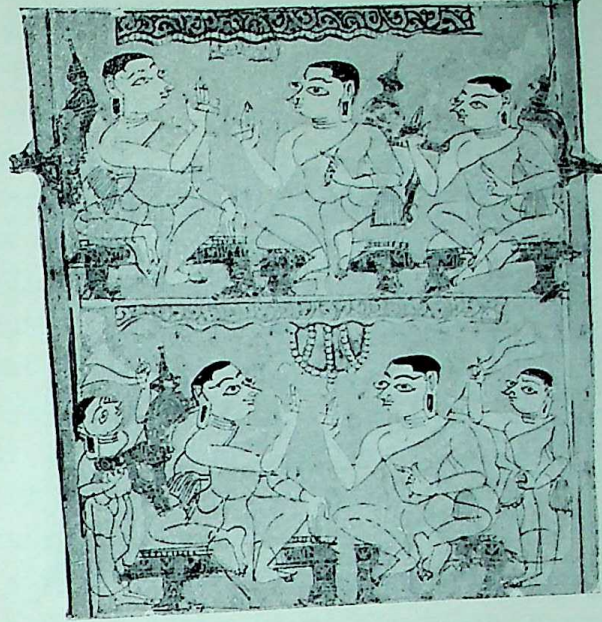


40 Trisalā and the fourteen lucky dreams  
४० त्रिशलानां चौदस्वप्न







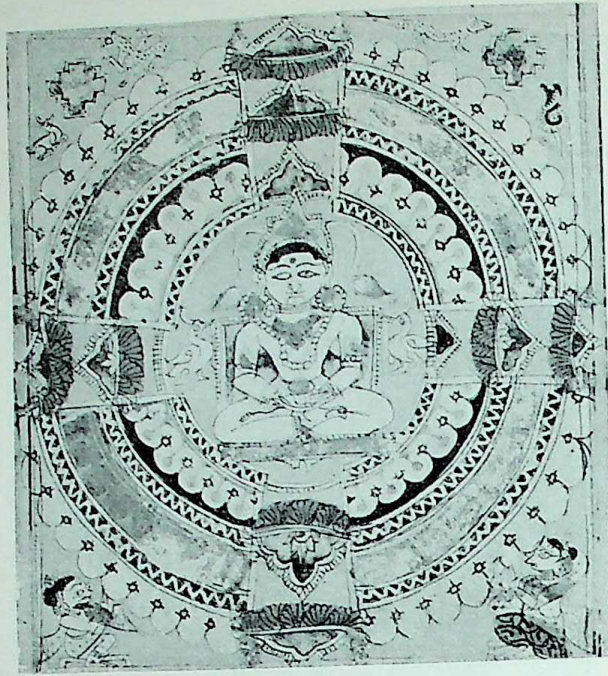


41 Five Gaṇadhara's of Mahāvīra  
૪૧ પ્રભુ મહાવીરના પાંચ ગણધરો



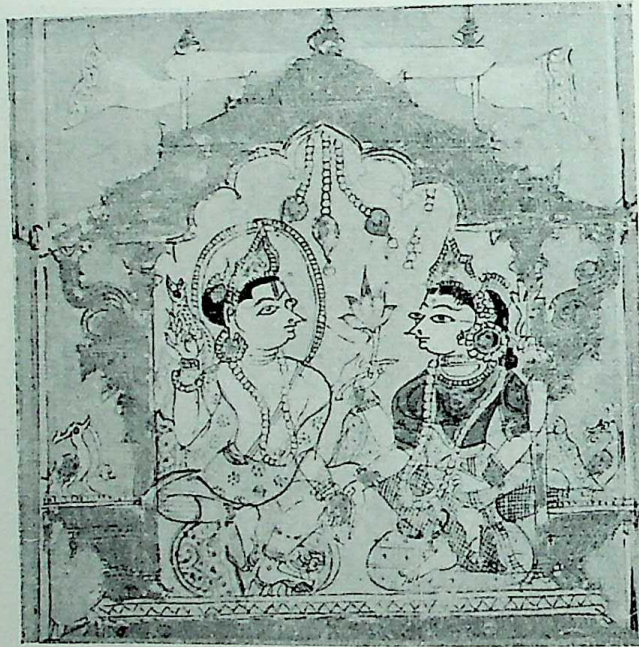
42 Mahāvīra preaching  
૪૨ પ્રભુ મહાવીર ઉપદેશ આપતાં





43 Mahāvira's *Samavasaraṇa*

४३ प्रभु महावीरनुं समवसरण



44 The celestial palace

४४ देवविमान



Patra- Prstha	Citranka	Citrapericaya	Prastuta Citranka
131-1	29	Kālikādevī Vīsa Bhūjā. Bhīmakumāramitra. Kāpālika rūpa. Bhīmakumāraḥ śilām kṣipati. Bhīmakumāra rūpaḥ. Tatra hasta. Khadgaṃ grhnāti. Kṛṣṇabhūjār-ūdho ākāśe vrajati Bhīmaḥ. Mahiṣārūdhā devi ruṇḍamālahārā.	82
266-2	30	Upper-sahakāratale śrutagñāninaṃ munim kīrī nama-skaroti. Lower-Ripumardana Rājāgre Sukah (Sukī samvādāṃ Kurvanti.	84
332-2	31	Left side-Rāgnaścaraṇe smaśānabhumikāyāṃ vetālā namaṇti. Right side-Vetālā dhāvi vividharūpā.	85
333-2	32	Left side-Rājā Sabhāyāmupaviṣṭaḥ. Vetālaschhatraṃ dharati. Right side-Vetālā nṛtyaṃkurvaṇti Ekaḥ tulāhaste nṛtyati vṛddharūpaḥ.	87
386-1	33	Left side-Rājā sabhāyām upaviṣṭaḥ. Vikrama Rājā. Right side-Ākāśāt Kheṭakakhadgadhāri Vetāla uttar-itaḥ. Vetāla yuddhaṃ karoti Rājpuruṣeḥ. Sārdhaṃ.	88
387-1	34	Left side-Śankhakumāraḥ Vetālaṃ pratidhāvitaḥ rāgñānaṃ prati vadati pāḍau lagitvā. Right side-Vetālarūpaṃ yudhyamānaṃ. Atra vanamadhye sūra-yaḥ santi kecit. Drṣṭvāḥ kumāreṇ bāhubhyāṃ milāpakaṃ kurvanti dvau puruṣau.	145
439-1	35	Vanamadhye gaṇadharaḥ samāgataḥ dinna gaṇadharaḥ.	90
440-2	36	Left side-Śrīsupārśvajina śaileṣidhyānamāśrītaḥ. Sammetaśikharopari. In the middle-Devā mṛtaka vimān-amutpāṭyanti Tīrthaṅkarasya utsava. Right side-Śrīsupārśvajinadevasya devā aṅgasanskāraṃ kurvaṇti. Sammetaśailopari.	91 to 93
441-1	37	Śrīsupārśvajin Mukti prāptaḥ.	95

The above details is faithfully reproduced from the original manuscript of Supāsanāhacariyaṃ. It is not entirely in Sanskrit but is in mixed language. However, the dominance of sanskrit is discernible.

A short synopsis of Supāsanāhacariyaṃ is provided here before giving a detailed description of all paintings.



## 5

## BRIEF SYNOPSIS OF THE LIFE OF LORD SUPARSVANATHA

Homage to the Lord Supārśvanātha on whose head rests five serpent-headed crown.

I pray to Saraswatīdevī (Goddess of Learning) to help me in my mission (See fig. 58).

Pray the fame and glory of the great scholar and savant Śrī Haribhadrāsūri remain fresh and everlasting.

In the two births preceding the birth in which Lord Supārśvanātha became Tirthaṅkara, there lived a King named Nandīṣeṇa in a city named Kṣemapurī in East Videha in Dhātākīdvīpa. Ācārya Aridamana initiated him into monkhood, when he performed severe penances. At the fag end of his life, he took *aṇasana* of one month to expiate for the sins he committed and died in *Samādhi* and was born as a god in one of the heavens of Graiveyakas (See fig. 59).

Muni Śrī Nandīṣeṇa was born again on Bhādrapad Vad 8 to Queen Pṛthvī and King Supratiṣṭhita in the great city of Vārāṇasī in Bhāratvarṣa (See fig. 61).

Queen Pṛthvī sleeping fitfully saw the fourteen lucky dreams indicating that a Tirthaṅkara would be born (See fig. 62).

At dawn hearing the musical strains of auspicious instruments, the Queen awoke and performed pūjā and offered prayers to the Almighty Lord. Thereafter the Queen dressed herself in her best clothes and with a stately gait went to the King and related to him the fourteen dreams (See fig. 63). With the permission of the King, the Queen went to her stately apartments.

The King went to the assembly after hearing the details of the delightful fourteen dreams. Cāraṇamuni had also arrived. When the King asked Cāraṇamuni to expound the meaning of these dreams (See fig. 64), he said, 'O King !

The dreams of an elephant, the bull, the lion, the goddess Śrī, the garland, the moon, the sun, the banner, a jar, a lotus lake, an ocean of milk, a celestial mansion, a heap of jewels, a brilliant smokeless fire, presaged the birth of a son who would become a mighty monarch or a saint. The child would be the seventh Tirthaṅkara.

The King became greatly pleased after hearing the exposition and the meaning of the dreams from Cāraṇa Muni. He distributed munificent gifts to the dream inter-





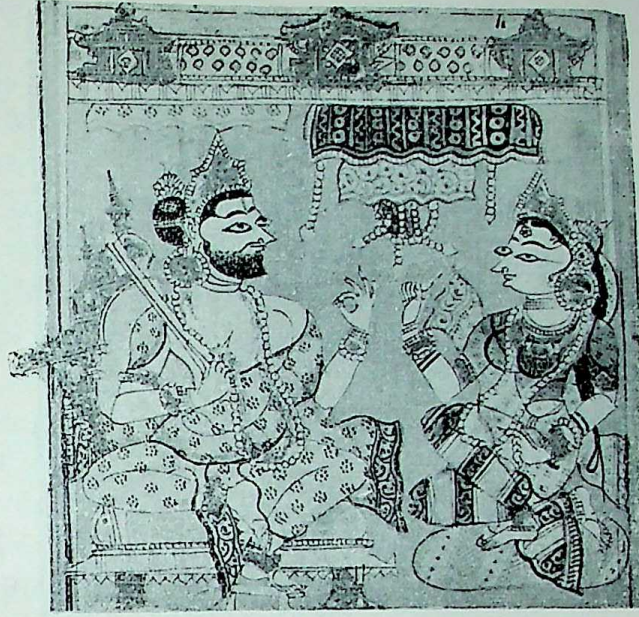
45 Siddhārtha and Trisālā

૪૫ સિદ્ધાર્થ અને ત્રિશલા







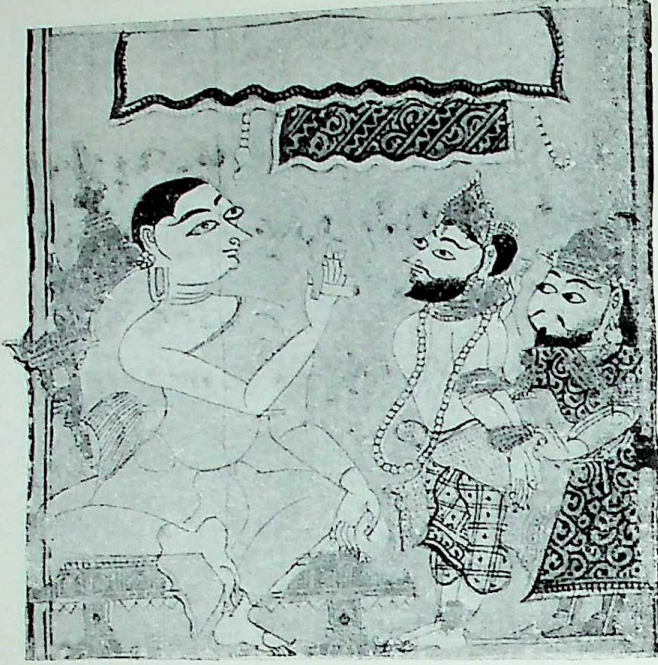


46 King Vairisimha and Queen Surasundari  
૪૬ વૈરિસિંહ રાજા અને સુરસુંદરી રાણી

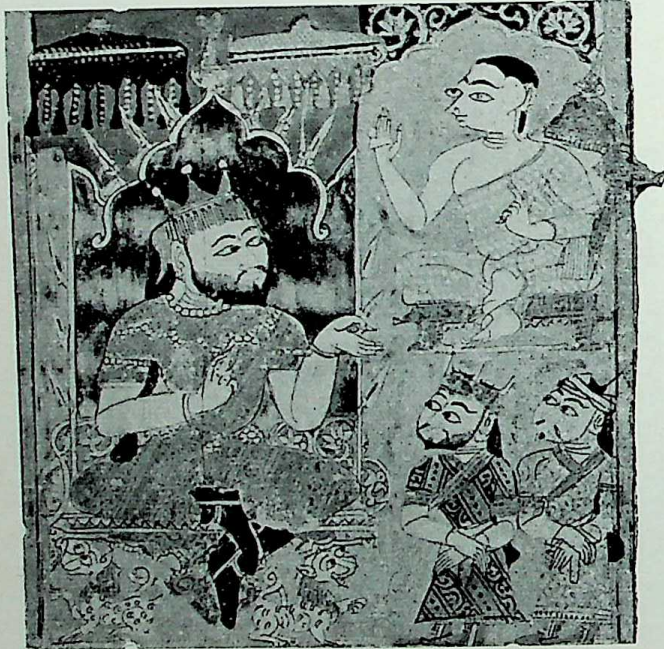


47 Kālaka and Sāhi  
૪૭ આર્ય કાલક અને સાહિ રાજા





48 King Gardabhilla brought captive to Kālaka  
४८ बंदीवान गर्दभिलराजा कालक समक्ष



49 Kālaka and the 'Sāhī  
४९ आर्य कालक अने साहि राजा



preters also. The King went to the apartments of Pṛthvirāṇī and made her aware of full implications of all her dreams.

On the night of Jeṭha Suda 12, in Viśākhā Nakṣatra, Pṛthvī Queen gave birth to a lustrous son (See fig. 66).

Knowing of the birth of Supārśvanātha by *avadhigñāna* (clairvoyance), Saudharmendra came to Vārāṇasī accompanied by other gods. Then all went to mount Meru for the ceremony. Saudharmendra took his position on the golden *simhāsana* (throne) with Supārśvanātha on his lap facing the east. Birthrites started with playing of different kinds of musical instruments (See fig. 89). After completion of the ceremony, Saudharmendra came back to the residence of Queen Pṛthvī, holding Supārśvanātha in his hands. The King and the Queen celebrated the birth of the son with great pomp. The King became anxious to see the face of his child and went to the birth-place, where the Queen had given birth to the child (See fig. 67). On the third day, the young prince saw the sun and the moon (See fig. 68-69). On the sixth, eleventh and twelfth days, the celebrations and ceremonies were held. The relatives and the celebrities were served with dinners on these days with different delicacies of food. Garments and ornaments were also distributed to mark the auspicious occasion. The announcement of the name of Supārśvakumār was also made with the consent of his ministers. The young prince grew in age and youth as no pains were spared after him. The mental and physical development of the prince was also rapid and such that he started to attract the attention of young maidens.

One day, when the King was holding his *Darbār*, a representative came from the court of Ripumardan of Amarāvati. After paying respects, the representative said : "O King ! Our King Ripumardan and Queen Candravadanā have a beautiful accomplished young daughter named Somā. She has attained the age of puberty. One day Somā was in the garden with her friends where she heard celestial songs. Hearing there the high accomplishments of your son, Supārśvakumār, she fainted. This attracted the attention of our King and the Queen. After much persuasion, she disclosed the reason of her infatuation for the young prince to one of her friends. These news reached the ears of the King and the Queen. The young princess, Somā preferred to stay in isolation remembering the high accomplishments of Supārśvakumār. Such mental state has prompted the King and Queen to approach you with a request to ask for the hand of prince for princess. The Minister, Matisāgar had directed me to give you the full narrative. The princess Somā has accompanied me in my mission. I wait your order."

The representative was well received by the King and he directed his officers to make preparations for the nuptial ceremony. Elaborate preparations started everywhere in the city for happy event. On the auspicious day and time, Supārśvakumār started for the wedding ceremony riding on an elephant "Jaikunjar" accompanied by the vast populace and musical instruments. The young princess also reached the



sacred place of marriage, accompanied with her friends and servants. Chanting of mantras by learned Brāhmaṇs and nuptial songs started the ceremony and the prince and the princess were happily married in the midst of great rejoicings (See fig. 106).

Times winged chariot rolled on happily for the blessed couple. Forseeing his end, the King Supratiṣṭhita enthroned Supārśvakumār. After some years of the assumption of the Kingship, the Queen Somā gave birth to a prince, who was named Śrīsekhar.

The King Supārśva saw *Sūryamaṇḍal* accidentally in the sky while he was once sitting in the tarrace of his palace. All of a sudden, he saw the ghastly scene of ugly looking *Rāhu* encircling *Sūryamaṇḍal* (See fig. 71). *Sūryamaṇḍal* became free from the tentacles of *Rāhu* on completion of its due period. This occasion reminded the King Supārśva of the transitoriness of life.

While the King Supārśva was in contemplation about the whole incident, the *āsanas* (seats) of Laukāntika gods began to experience shocks. *Avadhigñāna* (clairvoyance) made gods aware of the time of initiation of King Supārśva into monkhood.

After giving alms on the Saṃvatsarī day, the King started in a palanquin known as *Manoharā* for the Udyān. On reaching there, he divested himself of all his fine clothes and ornaments and tore out his hair in five handfuls (see fig. 72). After a six-meal fast, on the 13th day of the bright half of the month of jetha, he put on the divine robes, when he gained *manahaparyavagñāna*. On the second day, of initiation into monkhood he broke his fast at the palace of King Maheṇḍra of Pāṭalikhaṇḍ where gods lighted five-lamps (See fig. 127).

Suffering various hardships and austerities, he moved from places to places for nine months. Thereafter he came to *Sahastrāmṛavan* situated in the north east side of Vārāṇasī. Here he sat in meditation under the Śirīṣ tree with a vow of six meal fast. On the 6th day of the bright half of Fāgaṇ, he attained perfect or highest knowledge (*Kevaljñāna*) (See fig. 73).

When a Jina obtains perfect knowledge, the gods prepare his *Samavasaraṇa*. Accordingly, three walled *samavasaraṇa* of jewels, gold and silver was prepared by gods. Four doors were placed in each four directions. Śrī Supārśvaprabhu entered the *samavasaraṇa* by the door on the east (See fig. 74). He took his seat on the golden *simhāsana* after reciting *namo titthassa* (नमो तित्थस्स). When the news of the attainment of *Kevaljñāna* reached King Śrīsekhar, he came there with his mother on a she-elephant. As they reached the proximity of *samavasaraṇa*, the Queen Somā alighted down and along with her son went straight to pay their respects to the Lord (See fig. 140).

Near the *samavasaraṇa*, there was an unusual sight of creatures usually at enmity sitting together and hearing the sermons (See fig. 76). Hearing the wonderful discourse, the Queen Somā came forward and asked for initiation into priesthood to which the Lord consented (See fig. 77).





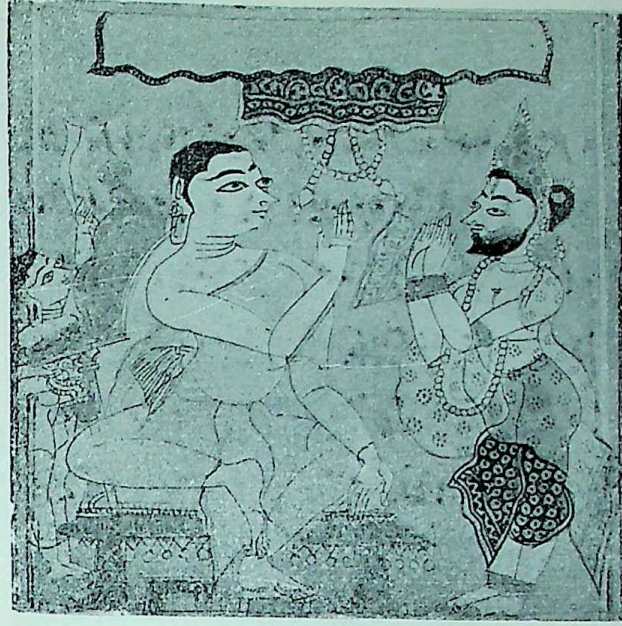
50 Śakra in fivefold and Mahāvīra's birth

૫૦ પંચરૂપેન્દ્ર અને મહાવીરજન્મ



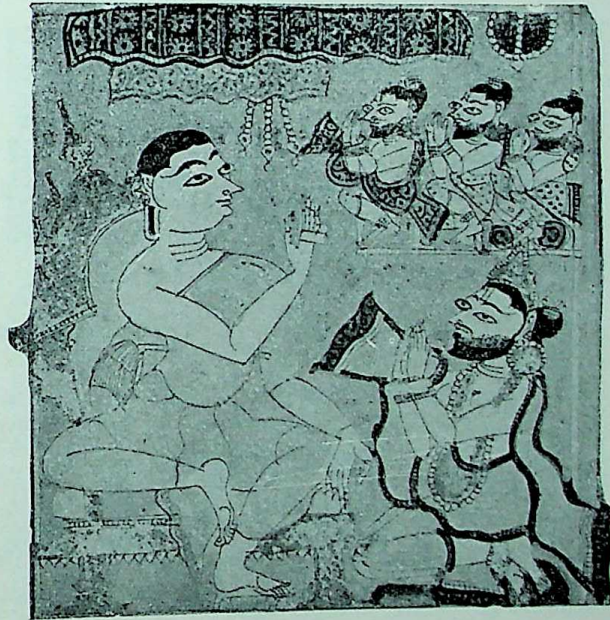






51 Kālka and Balabbhānukumāra

૫૧ આર્ય કાઠક અને વઢમાનુકુમાર



52 Kālaka and King Sātavāhana

૫૨ આર્ય કાલક અને સાતવાહન રાજા





53 King Sālīvāhana with his Queens

૫૩ સાલિવાહનરાજા તેની રાણીઓ સહિત



54 Arya Kālaka and Sāgarachandrasūri

૫૪ આર્ય કાલક ધર્મોપદેશ આપતાં



While in his wanderings, Supārśvaprabhu arrived at Kusumakaraṇḍa Udyāna of Śrī Nandivardhanapura. There also the gods prepared *samavasaraṇa*. Observing many people carrying *Pūjā* materials in their hands from the window of the palace, the King Vijayavardhana inquired about the holy festival. The minister informed the King of the arrival of the Lord Supārśvaprabhu. This prompted the King to go to udyāna. The King was deeply moved by the religious discourse and his inner conscience immediately moved him not only to hand over the reigns of the realm to his son Dānvirti but also to enter priesthood (See fig. 79).

Rāj Kumār Dānvirti requested Supārśva : "Lord ! Please explain us the true significance of Jaina Religion" (See fig. 80).

To King Dānvirti, Lord Supārśva quoted the example of Champakamālā :

"There was a King named Lalitāṅga, who ruled in Viśālā in Bharata-kṣetra. He had a queen named Prītimatī, to whom was born a daughter, who was named Champakamālā. Champakamālā was entrusted to the care of Kumudcandra for her studies (See fig. 81). Champakamālā started her studies earnestly in logic, literature, astrology and other subjects."

Sermonising further, Dānvirti was told the story of Bhimakumār referring to *aticāra*.

"There ruled King Harivāhan in the city of Kamalpur, who had a brave son named Bhimakumār. A learned Muni Mahārāj named Arvind arrived in the city and the King and the young prince came to Udyāna to hear the religious discourse, which moved their hearts."

"A witch-doctor came there when Bhimakumār was in the palace and he asked for his assistance on *Kāli Caudaśa* for religious rites. He stayed also with Bhimakumār. A friend requested Bhimakumār to forsake the friendship of such heretics but he did not leave his company."

"On the midnight of *Kāli Caudaśa*, Bhimakumār went to the cremation ground with the witch-doctor with a sword in his hand. Finding the prince alone, *Kāpālīka* decided to kill him. In self-defence, the prince took position on the shoulder of the witch-doctor, who threw him in the open sky catching him with his legs. Through the good luck of the prince, Yakṣinī held him high in the air and took him to his temple, where she asked the prince to cohabit with her. The young prince converted her to the righteous religious path. At this time, the prince heard the voice of Muni Mahārāj reciting Jaina *stotrās* and he requested Yakṣinī to take him to the place from where the religious chantings came. Thereafter, Yakṣinī left the prince outside the cave where Muni stayed during the monsoon. In the morning, the prince paid his respects to Muniji and wanted there to hear the religious sermon. As the seniormost Muni Mahārāj



was about to commence the sermon, the prince saw a dark and long hand descending from the sky. Suddenly, that hand came near the prince and after snatching his sword, the hand was about fly skyward, when the prince jumped like a lion and ascended the hand. Bhimakumār arrived near the temple of goddess Kālikā, making the journey on this mysterious hand. Immediately, Bhimakumār entered the temple, where he saw the goddess wearing on her neck a garland of human heads. The goddess had twenty hands bearing weapons of different kinds. A queer looking garland of entrails adorned her breast (See fig. 82)."

Later, Lord Supārśva told the King Dānvirti a story of twelve vows of a Jaina :

"A King named Vikrama ruled in Vikrampur in Bharatakṣetra where a merchant named Siddhatilaka had two sons named Dhanadatta and Dhanadeva. Dhanadatta was very sensuous, while Dhanadeva was religious-minded. Two brothers, one day, saw a Muni Mahārāj in deep meditation under a mango tree. Paying respects to Muni Mahārāj, they inquired : "Reverend ! Please tell us the reasons of your initiation into monkhood at such an early age." Muni Mahārāj replied : "My wife is responsible for the renunciation." He narrated the whole incident :

"In the city of Subhāvās, there ruled a King named Ripumardana. He had a minister whose name was Viśālbuddhi and his wife's name was Ratisundarī. To the east of the city there is a temple of Lord Rṣabhadeva in a garden. Near the entrance, there is a mango-tree on which lived a parrot couple. Arguments ensued between the two about their offsprings, and they decided to approach the King to seek justice. The King decided that the parrot possessed the overlordship over the offsprings."

"One day, a learned Muni came and stayed under that mango-tree. After paying respects to Muni Myna (wife of that parrot who lived on the tree) inquired about the duration of her life." (See fig. 84).

Lord Supārśva related another story to King Dānvirya which had special reference to eating food at night.

"In the city of Ujjaini in Avantideśa, there ruled a King named Siddharāj. One day night, he went to the cremation ground where he fought a decisive duel with a yakṣa named Asitākṣa, whom he overpowered and tide like a thief. On his agreeing to serve him, the King released him (See fig. 85).

"In the morning, when the King went to the royal assembly, he saw the demons in different forms and they started to dance and sign before the distinguished gathering. The King saw there a demon dancing in the apparel of an old *vaṇik* (merchant) and held a weighing balance in his hand (See fig 87). The King inquired the reason for this strange demeanour to which the demon narrated his previous birth."

Lord Supārśva narrated another incident of second *śikṣāvṛata* to the King Dānavirya :





55 Mahāvira in the initiation palanquin  
૫૫ મહાવીર પાલખીમાં દીક્ષા લેવા જતાં



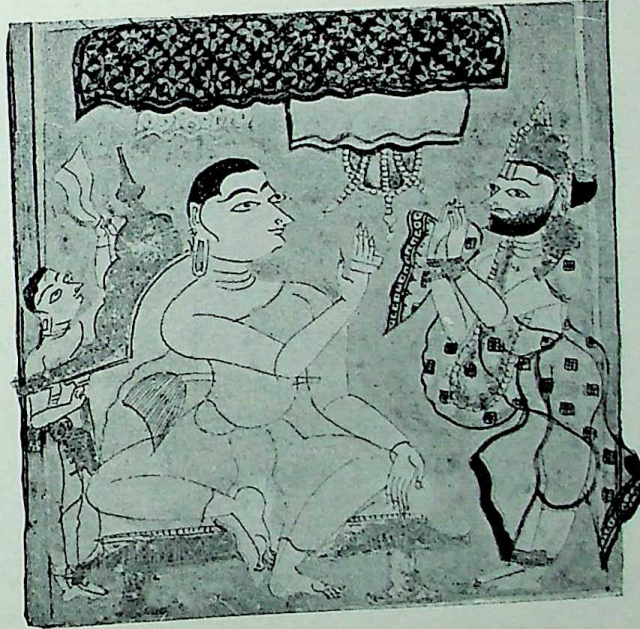






56 Kālaka with Sakra disguised

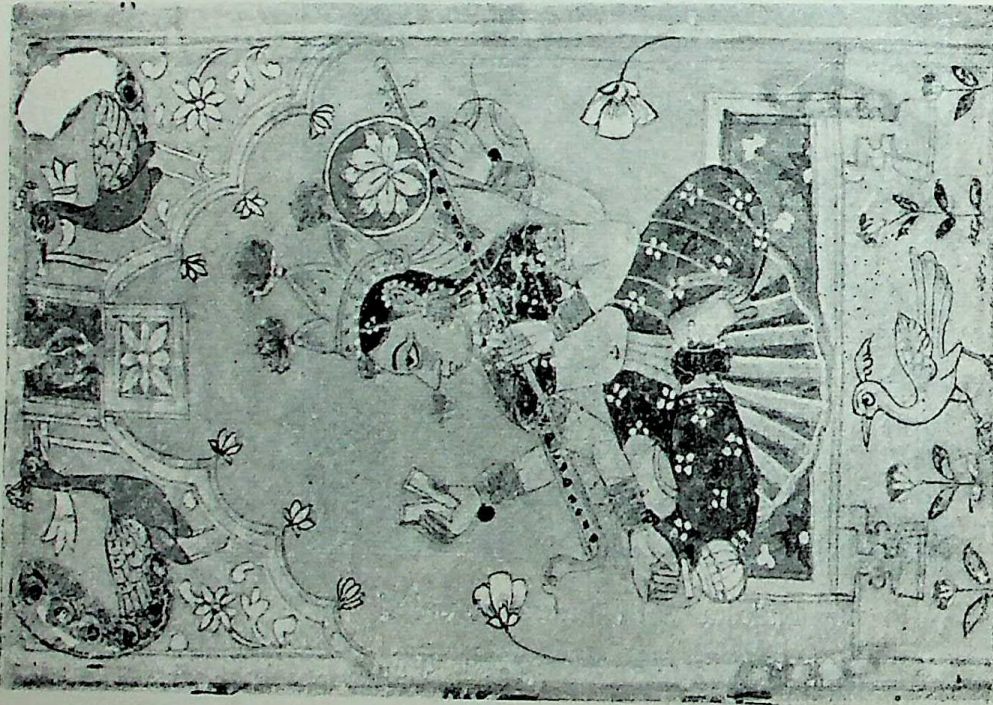
૫૬ આર્ય કાલક અને બ્રાહ્મણરુપે શક્ર



57 Kālaka with Sakra revealed

૫૭ આર્ય કાલક અને મૂઠરુપે શક્ર





58 The Goddess Sarasvati

५८ देवी सरस्वती



59 Supārśva in the Graiveyak heaven

५९ श्रीसुपाश्र्व ग्रैवेयक देवलोकां



"There ruled a King named Vikram in the city of Vijayapurī, who had a son named Sankha. One day, when the King Vikram was in the royal assembly, a black warrior descended suddenly from the sky. Some of the warrior in the assembly became unnerved at the sight of a sword and shield in his left hand. The black warriors challenged the warriors to fight a duel but all the warriors fell suddenly on this strange intruders (see fig. 88), but they fell down semi-conscious on the ground.

"Seeing the strange plight of his warriors, the Prince Sankhakumār sought permission of the King to fight this strange warrior. No sooner did the Prince strike, this strange intruder started to run away but the Prince followed him. This strange warrior, sought asylum in the *Udyān* seeking the protection of an Ācārya there. The learned Ācārya told the Prince: 'Oh Prince, he was your friend in one of your previous births. Hearing this, the warrior took the form of a *deva*, which reminded the Prince of secret pre-arrangement made at the time of his death in his previous birth. This prompted them to embrace each other in the presence of the Ācārya (See fig. 145). The Prince said: "Oh friend, you did a very wise thing by reminding me of my vow."

After narration of the twelve different forms of *Śrāvaka*dharma to the King Dānavirya, Lord Supārśva left the city of Nandivardhan.

After visiting different villages, towns and cities, Lord Supārśva reached the mountain of Sametśikhara (see fig. 90).

Having a premonition of the mokṣa, Lord Supārśva took a vow of one month's fasting. Bereft of all worldly things and without any desire for birth or death, his soul left the earthly body (see fig. 91).

On the dark half of the month of Fāguna, on the seventh day seeing Lord Supārśva there with five hundred monks, the gods prepared a palanquin studded with gold and diamonds. After performing the bathing rites, the gods placed the body of the Lord in the palanquin (see fig. 92) and took it to a holy place in the south-west. Two funeral pyres of sandal-wood and other incenses were prepared with great care. On one was placed the body of the Lord and the other was utilized for the monks. Fire was kindled and fire lords helped the ignition (see fig. 93). Other gods threw handful of incenses in the fire, the fire consumed the flesh and the bone and thereafter sprinkled the water.

After describing the *nirvāṇa* of Lord Supārśva (See fig. 95), the author pays handsome and humble tributes to the liberated great souls.



## 6

## DESCRIPTION OF THE PAINTINGS

## Plate 43

Fig. 58 : Goddess Sarasvatī : The Goddess has four hands. Holding a lotus flower in the upper left hand and a book in the upper right hand; in the lower left hand she holds a *viṇā* (lute) and in the right hand a *kamaṇḍalu* (bowl). In the front of the goddess is seen a *haṁsa* (swan). In the upper portion, there is a peacock on both sides. This illustration seems to have been drawn in the 18th century. The goddess is white complexioned and has worn a green coloured bodice and a violet coloured upper garment. The colour of the scarf is rosy.

Fig. 59 : Supārśva in the *Graiveyak* heaven. The Lord is seated in *padmāsana* in a small temple with a *śikhara*. The colour of the skin of the Lord is golden. To indicate nine heavens, circular diagrams are drawn below the seat of the Lord. This represents the architecture of the 15th century. The temple has five *śikharas*.

## Plate 44

Fig. 60 : Parśva plucks out his hair. From page 63 of *Kalpasūtra*. This illustration measures  $2\frac{3}{4}'' \times 3''$  and is very expressive in minute details. The colours suggest power and grandeur. The arrangement of the trees reflect the ingenuity of the artist, who has proved the perfectness of his knowledge.

Descending from a palanquin, Lord Supārśva divested himself of all his fine clothes and ornaments and under the *aśoka* tree, the Lord plucked out his hair in five handfuls.

## Plate 45

Fig. 61 : Queen Pṛthvidēvī on her sofa-bed. The mother of Supārśva is lying on a beautiful decorated sofa-bed. The colour of her skin is yellow and she wears a green bodice. Her upper garment is of rosy colour and bears red designs.

Fig. 62 : The fourteen lucky dreams :

Top first row : 1. an elephant 2. a bull 3. a lion

Second row : 4. The anointing of the Goddess Śrī 5. a garland  
6. the moon 7. the sun



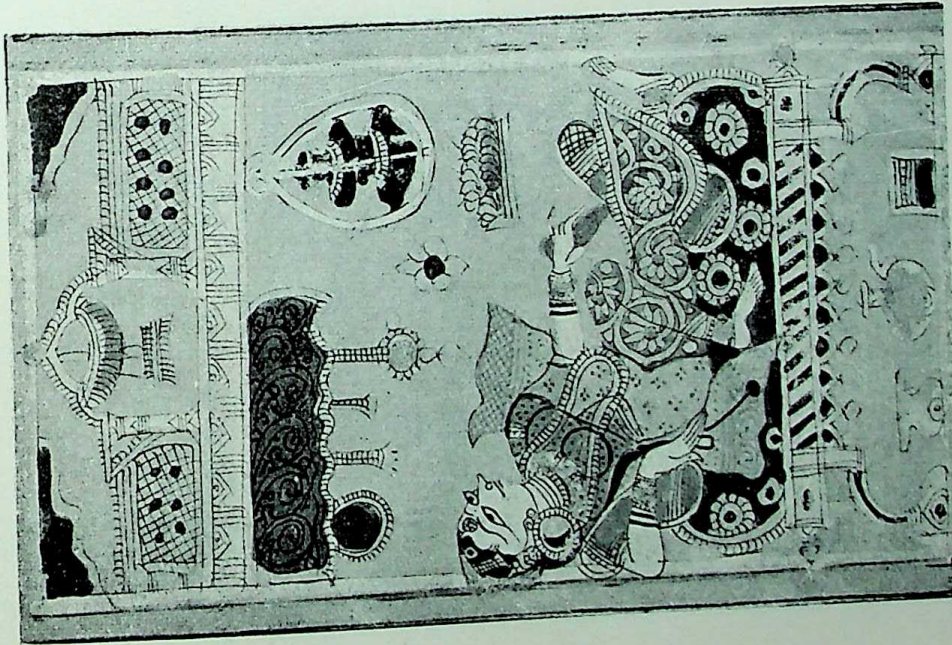


60 Pārsva plucks Out his hair  
६० पंचमुष्टि लोच करतां प्रभु श्रीपार्श्व

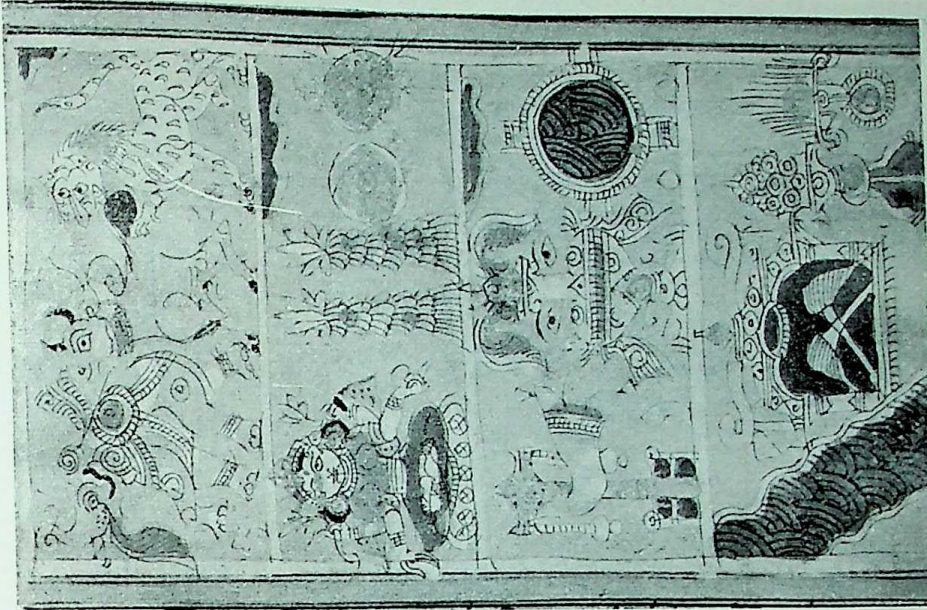








61 Queen Prithividevi on her coach  
६१. सुखशैय्यामां मृतेलां पृथ्वीदेवी

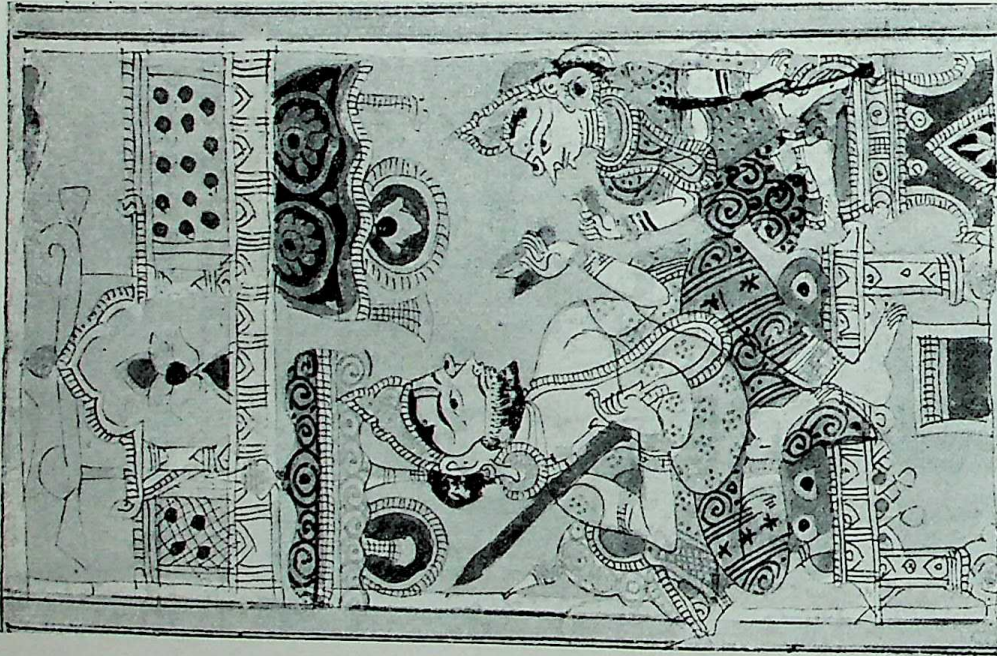


62 The fourteen lucky dreams  
६२ सौभाग्यशाली चौद स्वप्नो





64 Supratiṣṭha listens the expounding of the dreams  
૬૪ સુપ્રતિષ્ઠ રાજા અને ચારણમુનિ



63 Prithvidevī relates her dreams to supratiṣṭha  
૬૩ સુપ્રતિષ્ઠ રાજા અને રાણી પૃથ્વીદેવી



Third row: 8. a banner 9. a full jar 10. a lotus lake

Fourth row: 11. an ocean of milk 12. a celestial palace 13. a heap of jewels 14. a brilliant smokeless fire.

The treatment corresponds to fig. 22.

#### Plate 46

Fig. 63: Pṛthvīdevī relates her dreams to the King Supratistha. On the right side, the King is seated on a *sinhāsana* (throne) and on the left is the Queen Pṛthvīdevī. The colour of the skin of the King and the Queen is golden. The treatment corresponds to Fig. 45.

Fig. 64: The King Supratistha listens to the expounding of the dreams by Cāraṇa Muni. The illustration is slightly worn out from the top. On the left side of the illustration is seen Cāraṇa muni standing with a *daṇḍa* (staff) in his right hand interpreting the dreams. The colour of Muniji's skin yellow and the skin of the King looks golden. The clouds are shown in the upper portion.

#### Plate 47

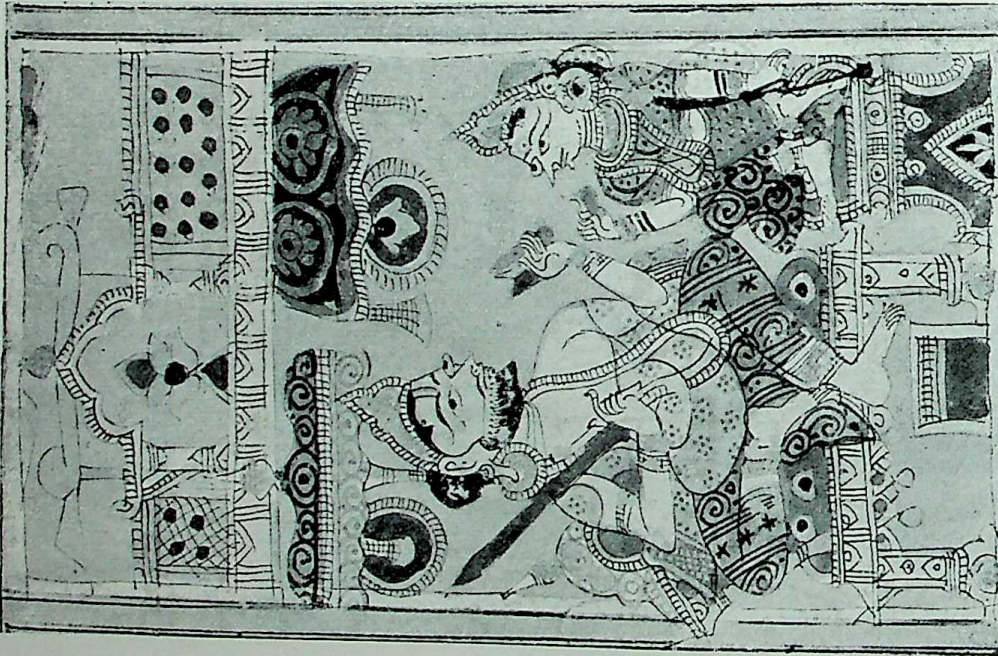
Fig 65: Rṣabha Plucks out his hair. Page 77 from *Kalpasūtra* Mss. Measures  $2\frac{3}{4}'' \times 3''$ . On the eighth day of the dark fortnight of the month of Caitra, Rṣabha renounced the worldly life by taking out his clothes and ornaments under the *aśoka* tree and plucking out four-fifth of his hair, he entered the state of houselessness. One fifth of his hair presented a nice appearance, which induced Indra to request the Lord to retain them. Lord Rṣabha acquiesced to the request and fasted a six meal fast (*chhaṭha*) without water. The illustration is expressive like Fig 60. The tree above the head of the Lord presents a nice beautiful background.

#### Plate 48

Fig. 66: Supārśva birth. The Queen Pṛthvīdevī is sleeping on a sofa-bed with Supārśvakumār in her right hand, Near the feet of the Queen Pṛthvīdevī stands golden skinned Hariṇaigameṣin in obeissance. On the sofa-bed is spread cloth cover bearing decorative designs. A decorated canopy hangs over the sofa-bed. A garland bearing the design of a goose couple hangs in front at the top side of the canopy. Above the canopy, there are windows and at the top are seen clouds represented by azure and green straps.

Fig. 67: King Supratistha goes to see his son. There are two scenes in one. In the upper portion, the King is seen going to see his son, holding a sword in his left hand. The King looks golden coloured. Behind him is represented an elephant with its keeper and an umbrella symbolizing rulership. In the lower register, a person is seen leading a white decorated horse. Such a unique picture is seen for the first time in Jaina Miniature Paintings of Western India.





63 Prithividevī relates her dreams to supratiṣṭha  
૬૩ સુપ્રતિષ્ઠ રાજા અને રાણી પૃથ્વીદેવી



64 Supratiṣṭha listens the expounding of the dreams  
૬૪ સુપ્રતિષ્ઠ રાજા અને ચારણમુનિ



Third row : 8. a banner 9. a full jar 10. a lotus lake

Fourth row : 11. an ocean of milk 12. a celestial palace 13. a heap of jewels 14. a brilliant smokeless fire.

The treatment corresponds to fig. 22.

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#### Plate 47

Fig 65 : Rṣabha Plucks out his hair. Page 77 from *Kalpasūtra* Mss. Measures  $2\frac{3}{4}'' \times 3''$ . On the eighth day of the dark fortnight of the month of Caitra, Rṣabha renounced the worldly life by taking out his clothes and ornaments under the *aśoka* tree and plucking out four-fifth of his hair, he entered the state of houselessness. One fifth of his hair presented a nice appearance, which induced Indra to request the Lord to retain them. Lord Rṣabha acquiesced to the request and fasted a six meal fast (*chhaṭha*) without water. The illustration is expressive like Fig 60. The tree above the head of the Lord presents a nice beautiful background.

#### Plate 48

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## Plate 49

Fig. 68. Showing the Sun to Supārśva. On the right side is a rising Sun and to the left on the top is a balcony of the palace. Raising Supārśvakumār with both hands, the Queen Pṛthvīdevī shows the rising Sun. Behind the Queen is the *sinhāsana* (throne) with a canopy.

Fig. 69: Showing the moon to Supārśva. On the left is seen the Moon. The treatment corresponds to the treatment of Fig. 68. Both these illustrations represent the art of Rajput Painting of the 18th century.

## Plate 50

Fig. 70: Mahāvīra preaching *samācāri* From *Kalpasūtra* Mss. Page 111 It measures 3" x 3". The treatment is similar to description of Fig. 42.

In the upper register, Lord Mahāvīra is seated on a golden *sinhāsana*. To left is his follower and below is a monk and a follower hearing religious exercise. Between them is a stand (*sthāpanācārya*). The treatment in the lower register is the same as in Fig. 42.

## Plate 51

Fig. 71: King Supārśva sees solar eclipse. In the upper portion, there are clouds of azure colour with dark lines drawn in between representing the sky. On right hand side, *Rāhu* is represented wearing *kundala* and a crown. In front of his mouth is the Sun in the process of being devoured. The face is azure coloured.

Fig. 72: Supārśva plucks out his hair. Supārśva stands in the centre of four trees plucking out his hair with his left hand under the open sky. The composition of the whole illustration is wonderful. The beautiful nature is represented at its best. The earrings on the ear reveal the unusual lapse on the part of the artist; Jain religion prescribes meticulous rules. *Bhāgvatī Dikṣā* can be taken only after all worldly possessions are forsaken.

## Plate 52

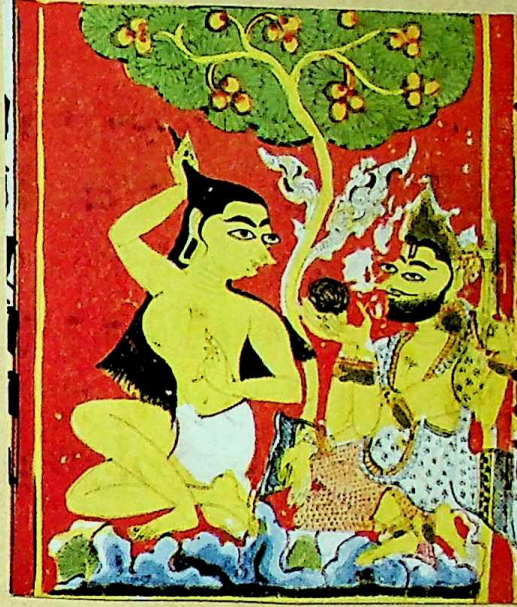
Fig. 73: Supārśva obtains Omniscience. The Lord stands in *kāusagmudrā* under a tree. He attains *Kevalgñāna* (omniscience) on the sixth day of the dark half of the month of Fagun. The colour of the skin of the Lord is golden. On both sides of the Lord, there are two trees and the sky above shows clouds representing natural surroundings.

Fig. 74: Lord Supārśva's *samavasaraṇa*. The Lord Supārśva is seated in a circular *samavasaraṇa* in *padmāsana*. Above the head of the Lord is a five-hooded serpent Lord. Such a representation of five hoods in an illustrated manuscript is seen for the first time. The treatment is similar to description of Fig. 29.

## Plate 53

Fig. 75: The Goddess Sarasvatī from *Kalpasūtra* manuscript, page 111. It mea-



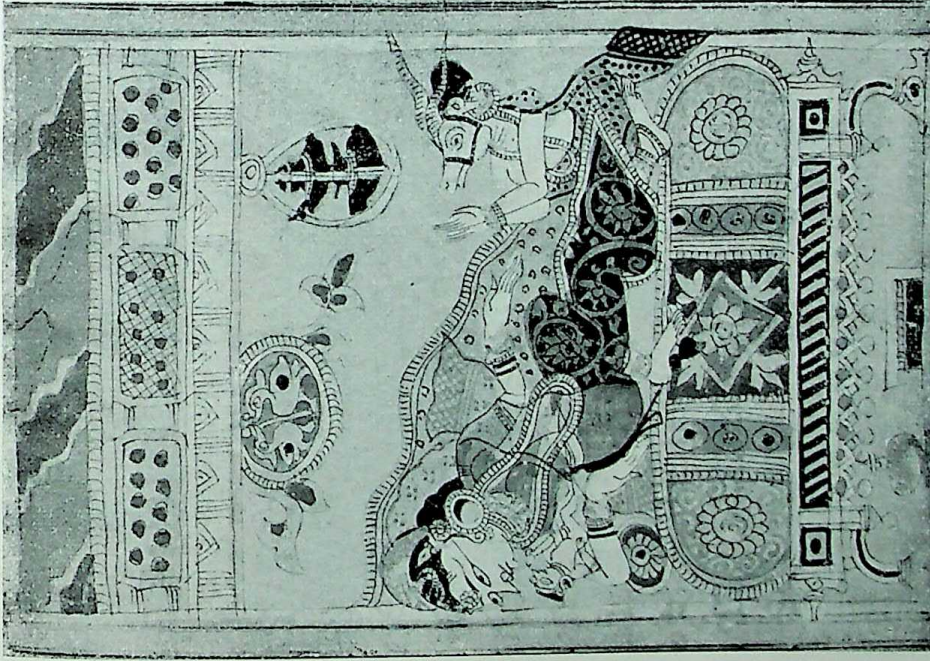


65 Rṣabha plucks out his hair  
६५ पंचमुष्टि लोच , करतां श्रीऋषभ

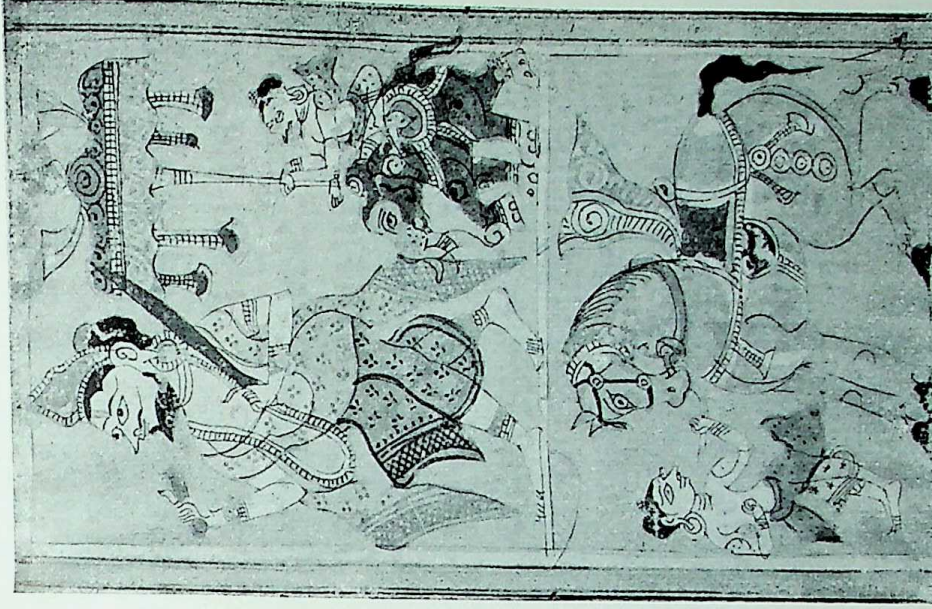








66 Supārśva's birth  
૬૬ શ્રી સુપાર્શ્વનો જન્મ

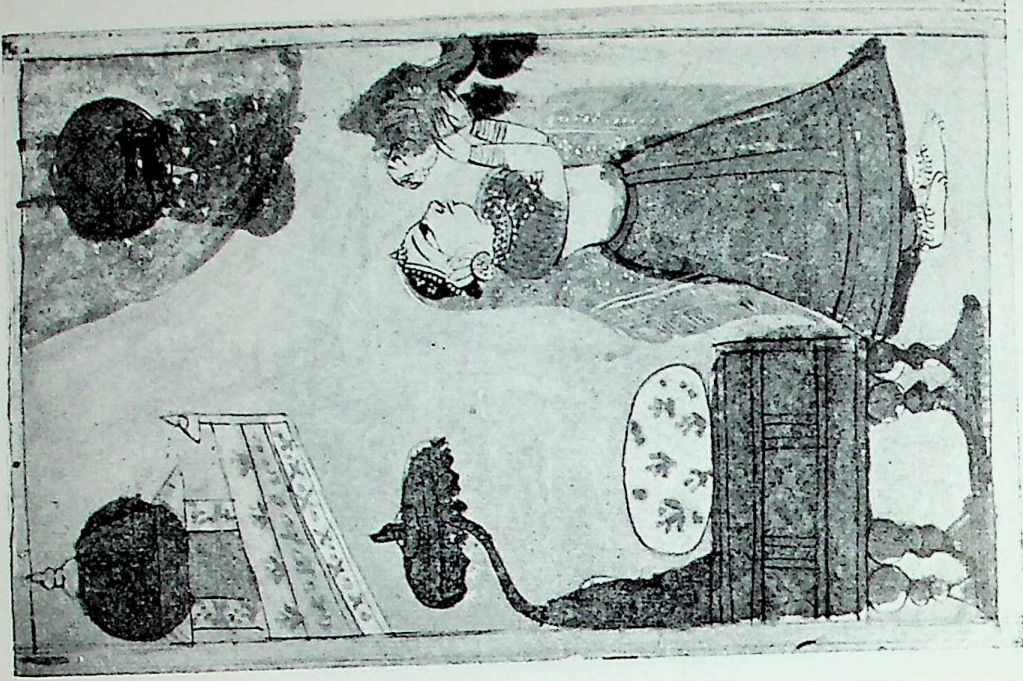


67 Supratiṣṭha going to see his son  
૬૭ પુત્રના દર્યોન માટે સુપ્રતિષ્ઠ જાય છે





68 Showing the sun to Supārśva  
६८ श्री सुपाश्र्वने सूर्यनुं दर्शन करावे छे



69 Showing the moon to Supārśva  
६९ श्रीसुपाश्र्वने चंद्रनुं दर्शन करावे छे



asures  $2\frac{1}{2}'' \times 3''$ . In the centre, there is the Goddess Sarsvatī seated in a beautiful *vimāna*. Her complexion is white; her upper right hand holds a book and the left holds a lotus flower. In the lower right hand there is a *vinā* (flute) and her left hand holds a *kamandal* (bowl). She wears *kundal* (circular ear-rings), a crown, a pearl necklace, a golden garland and jewelled bracelets. She wears also a lake green bodice, a rosy scarf and a upper garment with azure colour designs. She is seated on a *bhadrāsana* on a rosy coloured seat. The composition of the whole setting and the matching of the different colours is pleasing to the eyes.

#### Plate 54

Fig. 76: Supārśva's *samavasaraṇa*. For description see similar treatment in fig. 74. This illustration is slightly bigger than Fig. 74.

#### Plate 55

Fig. 77: Supārśva initiates his wife Somā in his fold. Supārśva and Somā are seen together with trees on either sides. The clouds are above the trees. On the left side, the Lord is in the priestly garbs and with his left hand raised drops *vāskṣep* (special powdered mixture of incenses). The Lord holds a pot containing *vāskṣep* in his right hand. There is a nun standing behind Somā. The whole arrangement is artistic.

#### Plate 56

Fig. 78: Guṇākarasūri and Kālaka. From Kalpasūtra, manuscript page 113. It measures  $3'' \times 3''$ . There ruled a King named Vairisinha at Dharāvāsa. He had a son named Kālakakumāra, who was considered to be an expert in every science. One day, while returning from a drive, rain clouds gathered in the sky and he entered the mango grove out of curiosity. He saw there a Jaina Ācārya Śrī Guṇākarasūri preaching the religion propounded by Jineśvara.

After paying respects, Kālakakumāra sat there. Guṇākarasūri gave a special sermon referring to the young prince.

In the centre, under a beautiful flowered tree, Śrī Guṇākarasūri is seated on a golden *sinhāsana* and Kālakakumār is seated opposite to him hearing the religious discourse. Behind the *sinhāsana* is his pupil attending the learned monk. The pupil has a piece of cloth in his left hand. The clothes put on by the young prince is rich in colour and design. The young prince hears the discourse with folded hands which indicates his deep respect and regard for the preceptor. Each and every detail in this illustration reflect the originality in treatment and conception of the artist.

#### Plate 57

Fig. 79: King Vijayavardhana plucks out his hair. Under a beautiful tree stands to the right King Vijayavardhana plucking out his hair with his left hand. To his right, Lord Supārśva is seen imparting religious instruction.



Fig. 80: Supārśva preaches. Seated on the left, Supārśva is illustrated explaining the twelve vows of a Jaina to the King Dānvirti and his Queen. *Stūpanācārya* is in the centre. The golden *sinhāsana* on which Supārśva sits is artistically cut. A windowed design appears at the top.

### Plate 58

Fig. 81: Kumudcandra Upādhyāyā teaches Champakmālā. On the left is seen Kumudcandra Upādhyāyā seated on a golden *sinhāsana* with a stick in his left hand which is raised. Champakmālā stands in reverence with folded hands. This illustration is indicative of the system of education prevalent at that time. Flowered designed canopy hangs over the head of Kumudchandra. At the top, there are ventilation outlets. Such a combination of incident and treatment is rarely seen in other illustrated manuscripts.

Fig. 82: Parrot and She-parrot converses in front of the King Ripumardana. Two scenes in one. In the upper register, under a tree there is a monk to whom the parrot bows in reverence. On one side, there is a small temple artistically drawn. The representation of two trees on both sides add to the dignity and glamour of the illustration. In the lower register, the King Ripumardana supports a sword on his right shoulder and hears the conversation of the parrot couple.

### Plate 59

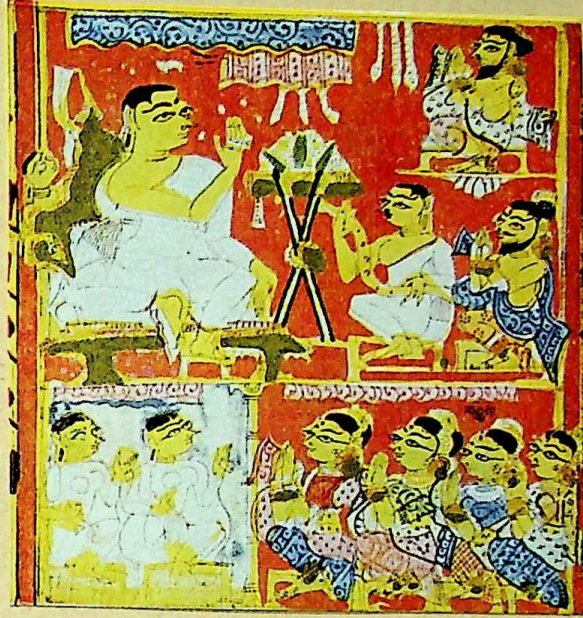
Fig. 83: King Vikrama with his *purohita*. From *Kalpasūtra* Mss. Page 127. It measures  $2\frac{3}{4}'' \times 3''$ . Vikramāditya became ruler of Mālvā after the extinction of the Śaka dynasty. His bravery was mainly responsible for the subjugation of many rulers. His sterling character and benevolent acts brought him great fame and glory. He distributed alms and gifts without any discrimination. He helped many persons to discharge their monetary obligations. He was a benevolent ruler eager to help the needy and the poor. The interests and the welfare of his subjects was uppermost in daily life.

On the left side, dressed in beautiful garments and rich jewels, the King Vikrama is seated on a golden throne, supporting a sword on his right shoulder and is seen directing the *purohita* to carry out his instructions. *Purohita* is also illustrated blessing the King by holding a flower in his raised right hand. Two royal attendants are standing there in reverence with folded hands eager to receive royal commands. The dress of all persons represented here is not only different but is indicative of representing particular status. Illustrations of such incidents and treatment are represented for the first time.

### Plate 60

Fig. 84: The Goddess Kālikā with twenty hands. In the upper register, the Goddess Kālikā is seated in *padmāsana* holding different weapons in different hands. A garland adorn her neck. Her complexion is dark and she wears a designed bodice and a coloured upper garment of rich colour. Her dress bear dexterously drawn beautiful designs. Below her bent knee, the artist has drawn a symbol of a lion which represents her identity.





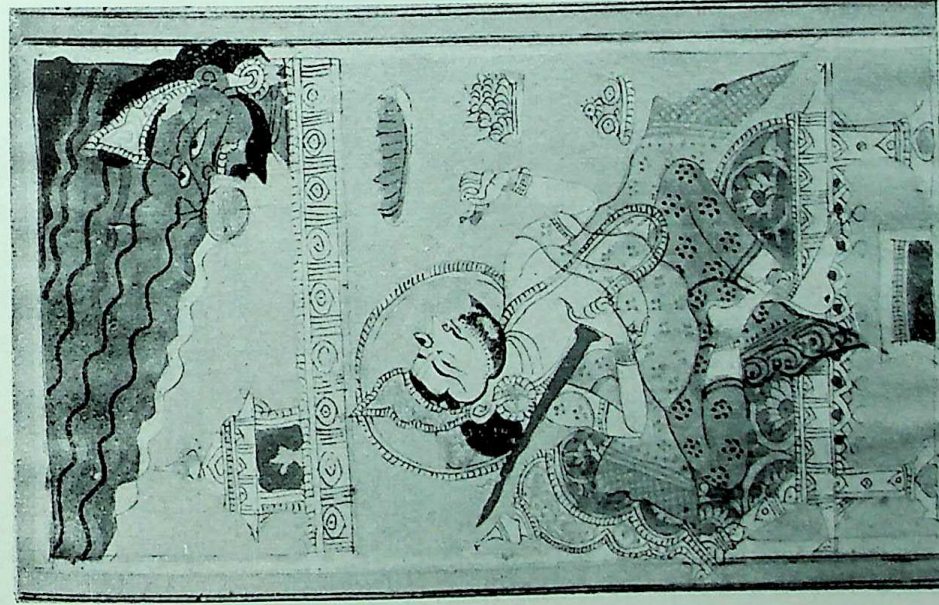
70 Mahāvira preaching the Sāmāchārī

૭૦ પ્રભુ મહાવીર સામાચારી ઉપદેશે છે

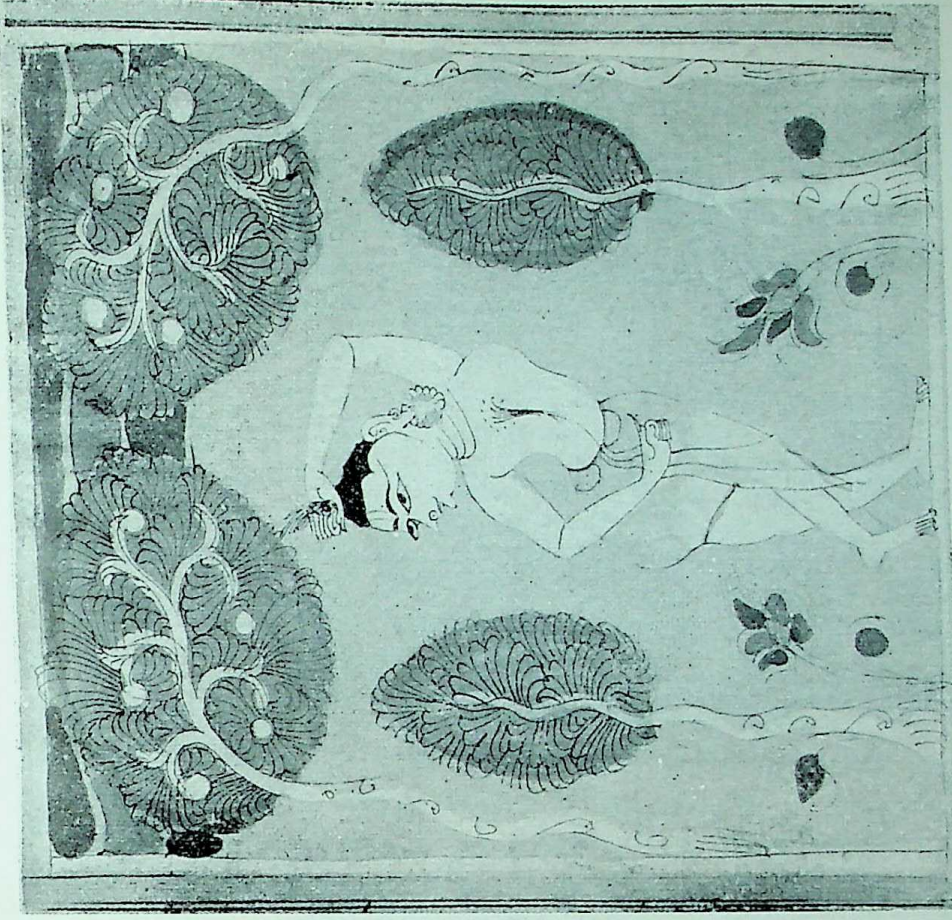






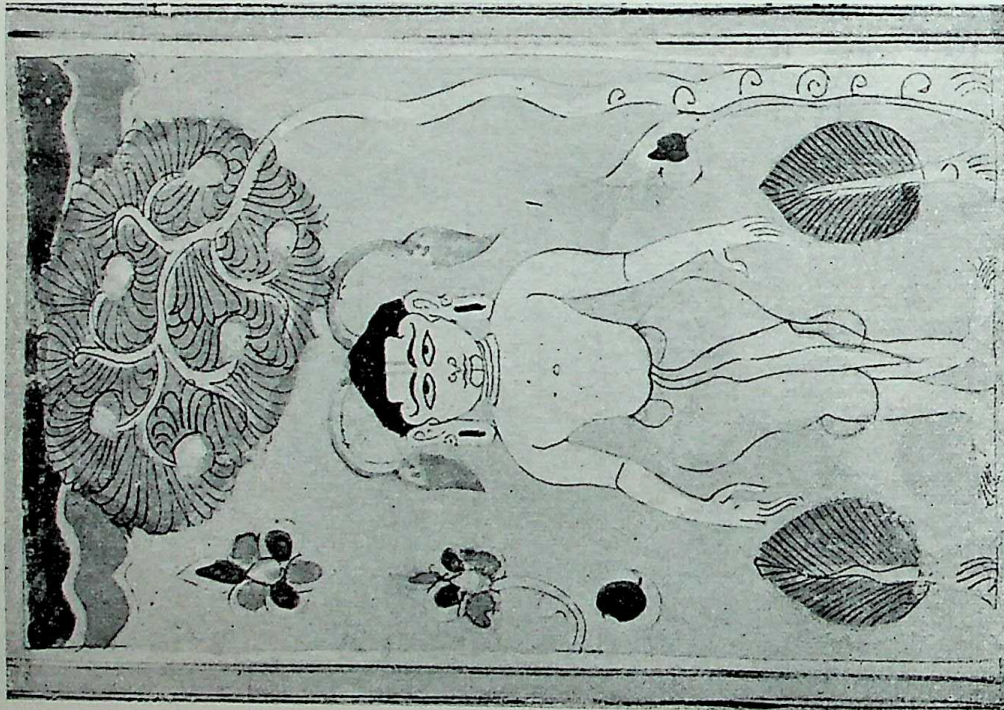


71 King Supārśva sees solar eclipse  
૭૧ રાજા સુપાર્શ્વ સૂર્યગ્રહણ જૂએ છે.



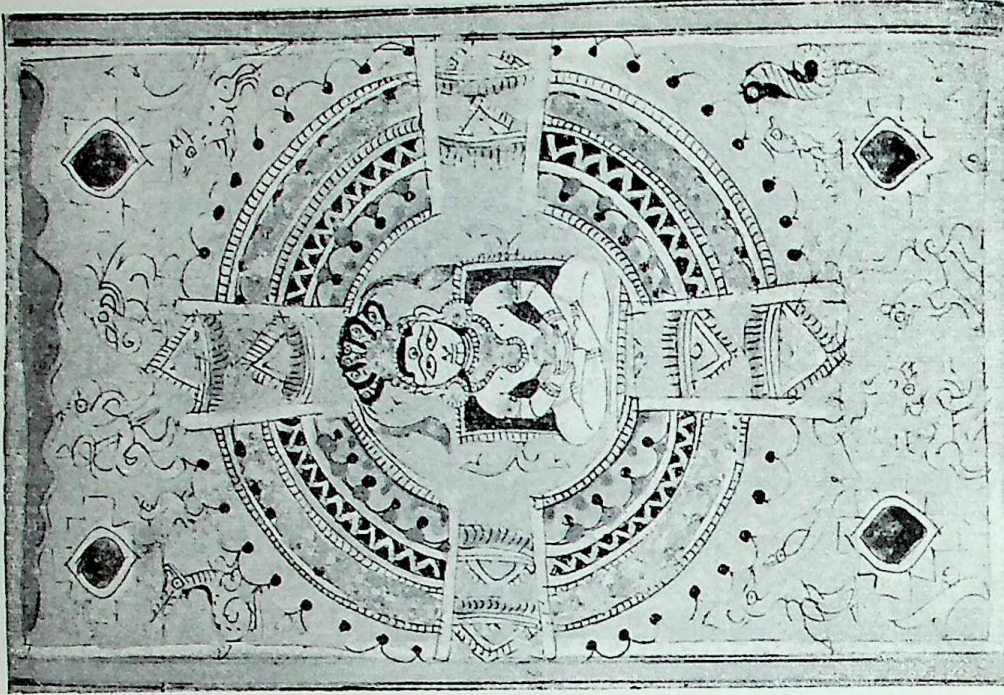
72 Supārśva Plucks out his hair  
૭૨ શ્રીસુપાર્શ્વમુનો પંચમુષ્ટિ લોચ





73 Supārśva obtains omniscience

७३ सुपार्श्वप्रभुने केवलज्ञाननी प्राप्ति



74 Supārśva's Samavasaraṇa

७४ सुपार्श्वप्रभुनुं समवसरण



In the companion piece, to the left, Bhimakumār is seen throwing a big stone slab. In the centre, Bhimakumār flies in the sky on a black hand which holds a sword and on the extreme right, there is an illustration of a witch-doctor with a raised hand. The skin of the prince and the witch-doctor is golden coloured.

### Plate 61

Fig. 85: *Vaitālas* bows the King in the cremation ground. On the left, King is seated on a golden throne with an umbrella held by an attendant above his head. The umbrella and the throne are tastefully designed. The shape of the turban worn by the attendant is reflective of the period of the drawing. To the right, there are four dark dancing *Vaitālas* holding sacrifice in their right hands and swords in their left hands. In the centre, a *Vaitāla* is illustrated kneeling and paying his respects to the King. Between the *Vaitāla* and the King, a person stands looking a little amazed. In the upper portion, a royal attendant holds a shield in his right hand and a sword in his left hand. Behind the royal attendant, there is an elephant. Exactly in the central portion of the illustrated manuscript, a beautiful petalled flower is drawn. The illustration seems to have been drawn in the 18th century. The composition of the whole setting is beautiful.

### Plate 62

Fig. 86: A layman and two monks. From *Kalpasūtra* manuscript Page 141. It measures 3" x 3". Being very much displeased with his disobedient pupils, Kālakācārya confided in the layman in charge there: "I am going to Sāgarandrasūri, who is my pupil's pupil. Feeling repentant, if my pupils inquire about me, first scold them and then disclose my whereabouts". The disobedient pupils searched everywhere in the morning but could not trace the *Guru*. Feeling non-plussed, the pupils approached the layman and inquired about their *Guru*. The layman ignored the inquiries but later scolded them for their disobedience. After much persuasion, the layman disclosed that the *Guru* had gone to sāgarandrasūri. The dress of the layman who is seated on a golden throne is rich in design and colour. Two monks standing in front hold sticks in their left hands and pots hang on their arms. The movements of the hands and the fingers are indicative of the nature of the conversation they hold. The artist has used his dexterity in bringing out the facial expression of the layman and two disobedient depressed monks. The multi-coloured illustration is outstanding for its depiction of the incident and the composition of the colours.

### Plate 63

Fig. 87: *Vaitālas* are seen dancing before the King. On the left, the King Vikrama is seated on a golden throne. His skin colour is golden. A scarf with red designs on red background is on the shoulder of the King. His lower garment is of light blue colour. In front of the King, there are two royal attendants holding shield in the right hand and a sword in the left hand. A white elephant stands behind the royal attendant



in the upper portion, and a horse stands behind the royal attendant at the bottom. A beautiful geometrical design appear in the centre. On the right, an evil spirit is dancing with a balance in his right hand. He is gold skinned and his hair are tied from the top. Two *vaitālas* accompanying the evil spirit are seen dancing.

#### Plate 64

Fig. 88: King Vikrama in the Court. *Vaitāla* fights. To the left, the King Vikrama is seated on a golden throne, which has a well-designed artistic canopy. In front of the King, two royal attendants are seen standing as in Fig. 87. The colour of their skin is golden. The upper and lower garments of the King are tastefully coloured and bears variegated designs. The lower garment (*dhotī*) bears aesthetic design of lotus flowers. In the centre, attendants are seen fighting with dark faced *Vaitālas*, who are seen descending from the sky. The composition is full of artistry. It is for the first time that the figures of *Vaitālas* are illustrated here as described in the folklores of Vikrama.

#### Plate 65

Fig. 89: Gods in gaiety. The gods are celebrating the birth of Supārśva in great merriment. Four gods are represented in the illustration; the first god on the upper left holds a bell in his right hand and a stick in his raised left hand. Following him another god, beating a drum with both hands. The rhythm of the hands reflect the speed of the movements. In the lower portion, the first god holds a conch and the second blows a pipe. This provides useful information about the musical instruments and the mode of playing them at the time of the composition of the illustration. It shows also that the music was held in high esteem by the people in Western India at that time.

#### Plate 66

Fig. 90: Dinna Gaṇadhara in the forest. On the left, Dinna Gaṇadhara is seated on a golden stand under a large tree and a monk, a nun, two laymen and a laywoman are seen hearing religious discourse. In the left hand, Dinna Gaṇadhara holds a *muhaṭṭi* and *oghā* below his right arm-pit. Another monk sits in front near the *sthāpanācārya* and behind him, two splendidly dressed laymen sit in reverence with folded hands. Following them, there is a nun and behind her sits near the plaintain tree a lay woman, who is well-dressed and well adorned with ornaments. She is also in reverential mood. Such a combination group of monks, nun, laymen and woman has not come to the knowledge of lovers of art so far.

#### Plate 67

Figs. 91-92-93: Three illustrations on one page. 91. Lord Supārśva in meditation. 92. Gods carry the body of Lord Supārśva. 93. Gods perform the funeral ceremony of Lord Supārśva. In the illustration 91, Lord Supārśva, whose skin looks golden coloured stands attentively in *kāyotsarga* (standing erect) *mudrā* with blue clouds above.





75 The Goddess Sarasvati

७५ देवी सरस्वती









76 Supārsva's *Samavasaraṇa*

७६ सुपार्श्वप्रभुनुं समवसरण





77 Supārśva initiates his wife Somā

૭૭ સુપાર્શ્વપ્રભુ સોમા નામની પત્નીને દીક્ષા આપે છે



Near the ears, there hangs two lotus flowers with a mountain below his feet and tree on either sides. In illustration 92, four gods carry the dead body of Supārśva, which is kept in a sitting posture in a well-designed palanquin. The Lord is illustrated wearing beautiful dress and rich ornaments besides holding a lotus flower in his right hand. The artist has erred in detailing the dress and the ornaments. Such a dress is seen only when a person goes out to take *dikṣā* (initiation into monkhood). It seems that artist is unaware of the customs and conventions of the Jainas. Illustration 93 shows the sandawlood funeral pyre burning profusely. Such an incident is rarely seen in our illustrated manuscripts.

### Plate 68

Fig. 94 : Queen Pṛthvīdevī is overjoyed. Owing to printing lapse, the name reads 'Suhani' instead of 'Pṛthvī' on the plate. Queen Pṛthvīdevī is seated on a well-designed golden swing bed holding a mirror in her left hand. Near her left hand sits the young prince Supārśva. The top design of the swing bed is artistically drawn and the whole lay-out is well planned. The red background enhances the beauty of the whole setting. The Queen wears a green bodice, rose coloured upper garment and flower designed blue lower garment. The jewelled ornaments worn by her and the nice setting of her hair are indicative of the prevalent vogue. The forehead has a nice circular red *ṭikā*. The whole illustration represents the vogue of the period of the artist. The Queen's face beams with delight.

### Plate 69

Fig. 95 : Supārśva as a *siddha*. The Lord is seated in the centre in *padmāsana* in deep meditative mood. In the centre of *padmāsana*, the symbol of *sāthiā* (swastika like design) is clearly visible. The Lord wears a V-shaped crown, earrings, pearled necklace, golden bracelets and gold anklets. In the centre of the forehead, there is a jewelled *tilaka*. To illustrate *nirvāṇa* (salvation), a design of *siddhaśilā* is drawn by the artist. Below the *siddhaśilā*, a mountain is represented by blue and white colours. Above the head of the Lord, there is the King of the Snakes with five hoods. A golden cover hangs above the hoods. The artist has drawn the clouds at the top with white, green and sky blue colours.



## 7

## THE MOST ELABORATELY ILLUSTRATED AND DECORATED MANUSCRIPT OF KALPASUTRA AND KALAKAKATHA

This manuscript represents the Jaina *Kalpasūtra* and *Kālakācāryakathā*, the works most frequently illustrated in early Indian style, and it belongs to the Dayāvimalajī Śāstra Saṅgraha, at Devsānopādo, Ahmedabad. Unfortunately, the manuscript is not dated but executed in Gujarāt at the end of the fifteenth century, which shows positively that Persian style of painting was prevalent there at that time and was practised side by side with the indigenous early Western Indian style. It is the most elaborately illustrated and decorated example of the *Kalpasūtra* and *Kālakācāryakathā* that I have ever seen, a fact which in itself drew my attention to it, but even more interesting is the appearance on its pages of Persian marginal ornamentation and the paintings in different poses of Indian music (*Śaṅgītasāstra*) :— such as *Grāma*, *Svara*, *Śruti*, *Murchanā*, *Tāna*; and the different poses of Indian dancing (*Nāṭyasāstra*) :—such as *Mudrās* of *Hastakarma*, *Nṛttahasta* and *Ākāśacārī*, *Bhomācārī* and *Deśicārī* etc. These different poses are more than three hundred fifty, and will be published in my series, in the work entitled '*Śaṅgīta-Nāṭya-Rupāvalī*' with its description from *Śaṅgīta-Ratnākara*. The art of dancing and music must have secured a favourite niche in the hearts of the Jains, otherwise such illustrations would not have found a place in the sacred work of *Kalpasūtra*.

In this work, I have represented some paintings and marginal ornamentation, executed in both early Western Indian and Persian style; often both these styles are represented on the same page. I have selected 184 illustrations being published for the first time for the Indian Art lovers.

In general, this represents characteristic Jaina manuscript from Gujarāt of the late fifteenth century. It contains 187 folios of the *Kalpasūtra* and 14 folios of *Śrī Kālakācāryakathā* measuring 10.3 inches by 4.5 inches, written on both sides. The writing is in gold ink on a coloured background, which is usually red and blue in few cases in two colours (Fig. 216). The normal page contains seven lines of writing with wide margins at the top, bottom and sides (Fig. 217). In the centre of each page is a square space filled with a decoration, which is a conventional survival of the dot or other mark serving as a string hole of the palm-leaf and paper manuscripts and which served a real purpose in accommodating the string that kept the folios together and in order. The dimensions of the page give a proportional relation of 2 : 3 : 1; this is



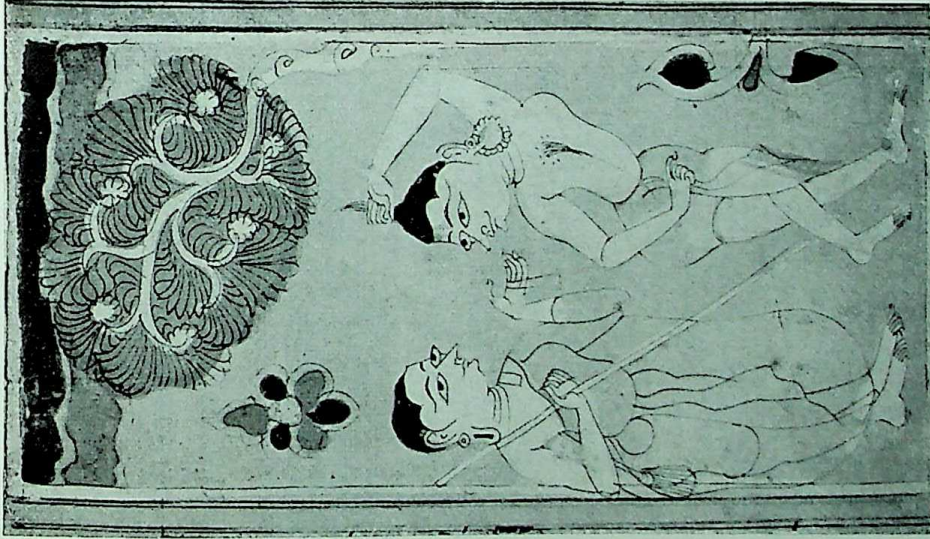


78 Guṇakarasūri and Kālaka  
૭૮ ગુણાકરસૂરિ અને કાલકકુમાર

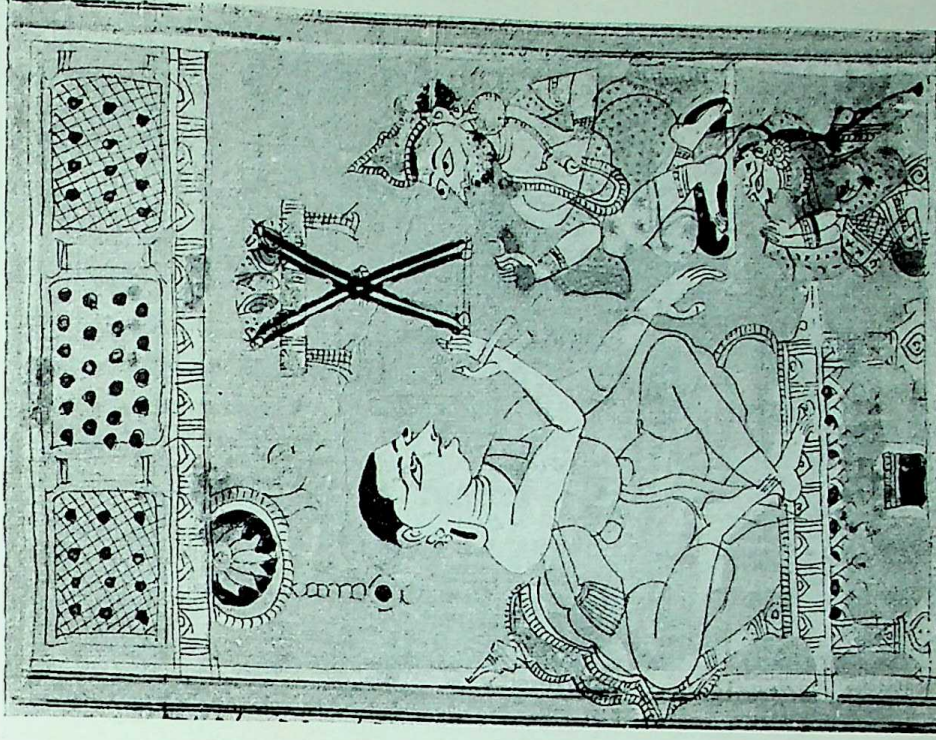






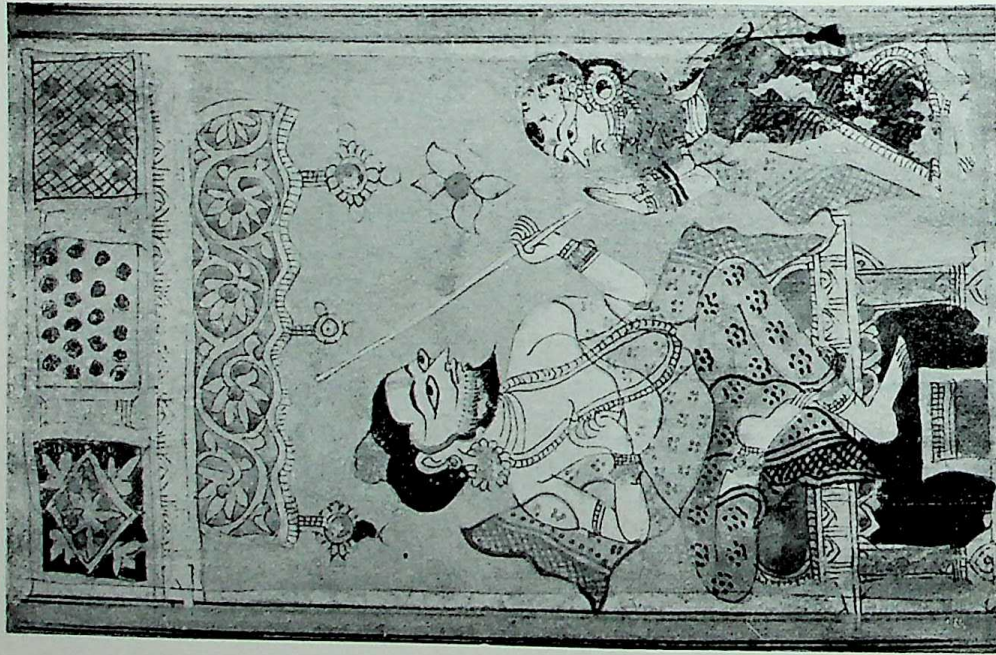


79 King Vijayavardhana plucks out his hair  
 ૭૯ વિજયવર્ધન રાજા પંચમુદિ લોચ કરે છે



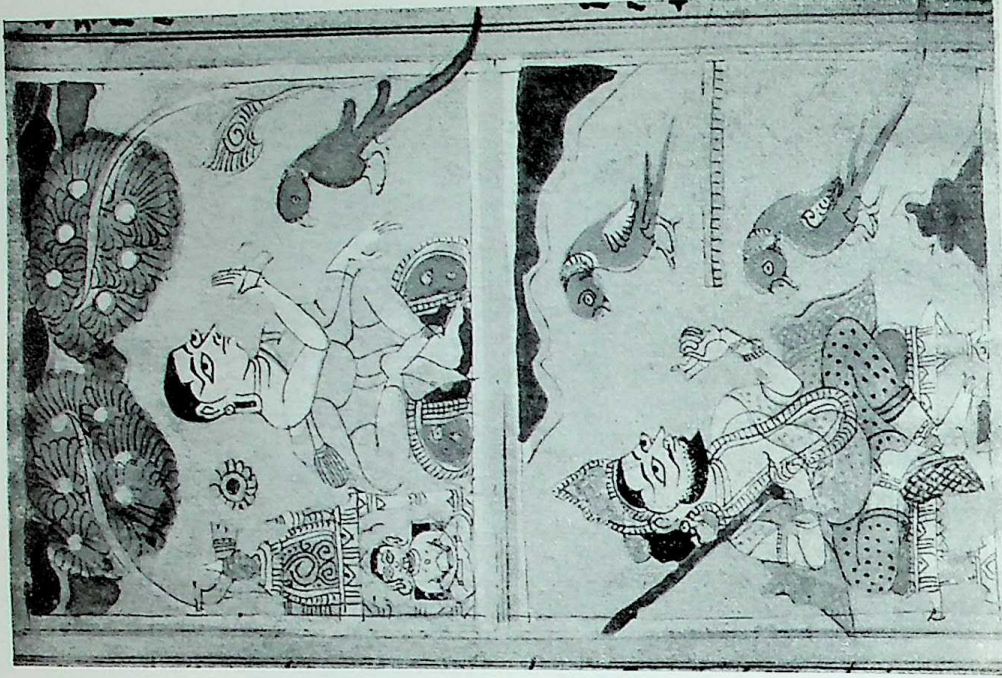
80 Supārśva preaches  
 ૮૦ સુપાર્શ્વપ્રભુ વેશના આપે છે





81 Kumudchandra Upādhyāya teaches Champakamālā

૮૧ કુમુદચંદ્ર ઉપાધ્યાય ચંપકમાલાને ભણાવે છે



82 Parrot and she parrot converses in front of King Ripumardana

૮૨ શુક અને શુકી રાજા રિપુમર્દન આગળ સંવાદ કરે છે



especially smaller than that of the palm-leaf and the early dated paper manuscripts; the latter approach almost the proportions of the palm-leaf. The number of lines to the page, the large size of the writing, and the elaborate character of the central ornament also are like the corresponding features of paper illustrated *Kalpasūtra* manuscripts of the later period of the fifteenth century. In addition, the present manuscript completely fills up the side margins with decoration.

The paintings of this manuscript which are in the Early Western Indian style are typical of the late fifteenth century, which is not considered to be the best period. There is an abundance use of gold with a free use of blue and black in the background, including the red used in the earlier manuscripts. These paintings show the usual characteristics of the style: the marked angularity of pose and feature; the protrusion of the farther eye beyond the cheekline and into space; the two poses of face one being full-face, the other being at three-quarters with the protruding eye; the familiar types of costume (*dhotī*, scarf, bodice, robes), familiar designs, ornamenting the garments, the customary head-dresses of gods, king, laymen and laywomen; the haloes; the usual jewellery; the conventional representation of clouds, rivers, mountains, trees and animals, such as bulls and lions.

More important and instructive to us are the various decorations and paintings in the Persian style, which are at once distinguishable from the Early Western Indian Painting.

#### Plate 70

Fig. 96-105: Decorative borders from DVS KS. These decorations of the top and bottom margins represent the floral and geometrical designs.

#### Plate 71

Fig. 106: *Supārśva's marriage*. From the folio No. 50 of *Srī Supārśvanātha Caritra's MSS*. In the centre of the Painting is a *chawri* (marriage pavilion), and inside are seen *Supārśvakumāra* and his bride *Rāj Kumārī Somā*, with their hands in unision. Between them, a *brāhmaṇ* is seated. A lamp is hanging in the pavilion. At the left one man is standing with a raised hand and a woman is standing at the right with an auspicious object in a raised hand witnessing the marriage ceremony. Decorative arches (*torāṇa*) of *Kadalivṛkṣa* are seen hanging near the top of the painting. This is a beautiful symbolic specimen of the marriage pavilion of the fifteenth century.

#### Plate 72

Fig. 107-116: Decorative borders from the DVS KS. These decorations also of the top and bottom margins are like the floral and geometrical designs.

#### Plate 73

Fig. 117-126: Decorative borders from the DVS KS. Commencing from the top:



117. The ducks and swans swimming in the water of the step-well, with doorways and the beautiful flower plants near step-well.

118. The couple of the Indian cranes near the beautiful plants. From left to right they are in line of one, two, two, two, and two; altogether nine cranes are represented here.

119. Three deers running in the forest of beautiful plants. Deers are exemplified as living. This shows the deep knowledge of the artist of the animal life.

120. The ships in water and water birds are flying on the surface of Water. Drawings are very skillfully drawn.

121. Beautiful flower plants with the birds seated on them. Every bird has received individual attention which proves the perfect knowledge of the artist.

122. Running cows and the beautiful plants.

123. Six couples of parrots.

124. Beautiful designs arranged very skillfully.

125. Geometrical design.

126. Floral design.

#### Plate 74

Fig. 127 : *Supārśva receives the first alms*. From the folio No. 62 of *Śrī Supārśva caritra's* manuscript. Two representations in one : (a) Downpour of riches at the King Maheṇdra's palace; (2) *Supārśva* receives the first alms. In the upper register, two well-dressed gods standing slightly bent throw the rich treasure of ornaments etc.

In the lower register at the right, *Supārśva* standing in monk's dress and facing him King Maheṇdra in royal attire. *Supārśva* has his broom under his left armpit and a stick in his left hand, and he is receiving his first alms by his raised right hand. King Maheṇdra presents him *Kṣīrāṇna* (a dish composed of rice, milk and sugar) with his two upraised hands. There is a bowl hanging in the left hand of *supārśva*. *Supārśva* held out his right hand to serve as a receptacle, and Maheṇdra presents the *Kṣīrāṇna* by a large spoon (*Chāṭavo*). This is a unique extra-ordinary scene not seen by me so beautifully represented. The blue clouds are at the top of painting.

#### Plate 75

Fig. 128-137 : Decorative borders from the DVS KS. These decorations are described beginning from the top.

128. Cow with a cowherd carrying the butter in *jholi* on his shoulder.

129 (To the left) a beautiful design.





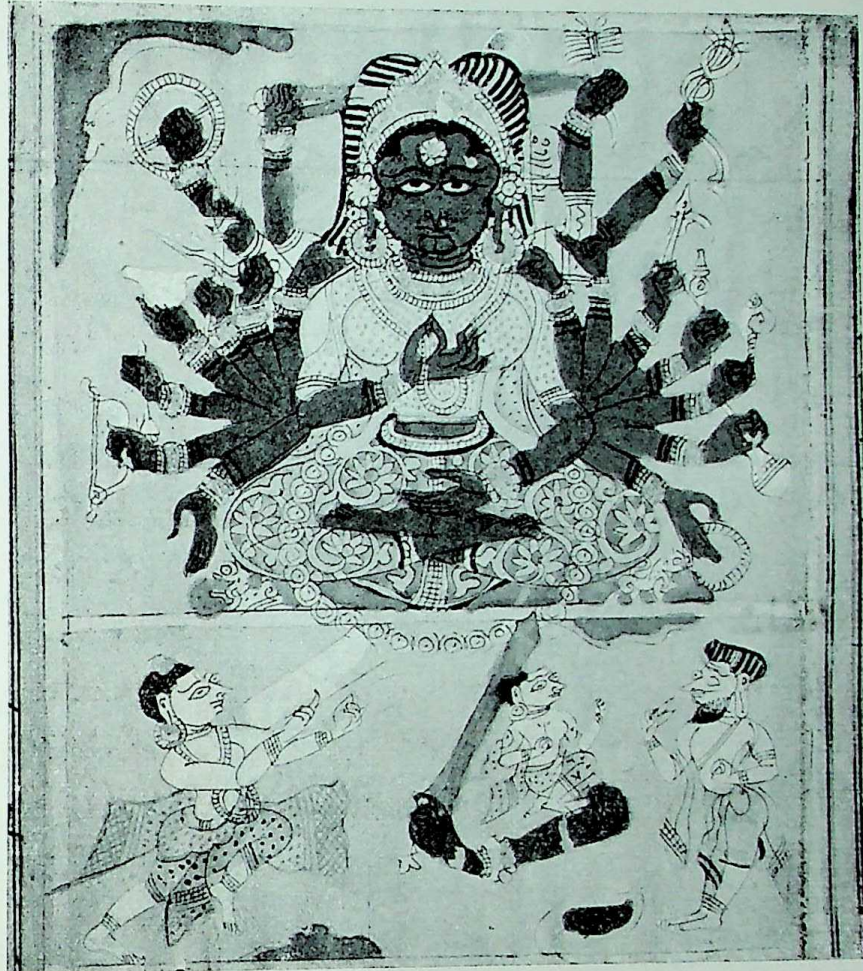
83 King Vikrama with his *Purohita*

८३ विक्रमराजा पोताना पुरोहित सहित









84 Goddess Kālīkā with twenty hands

८४ वीशभुजावाळी कालिकादेवी





85 *Vaitālas* salutes in the feet of the King in burial ground

૮૫ સ્મશાનભૂમિમાં રાજાના ચરણોમાં વૈતાલો નમસ્કાર કરે છે



130. (To the right) a panel of three, three swans altogether six swans represented in this panel.

131. Ten flying birds representing individual action.

132. The birds flying above water representing their individuality.

133. Ten flying birds.

134. Fishes and the tortoises swimming in the water; fishes are arranged skillfully.

135. Twelve beautiful decorations in a panel.

136. A beautiful geometrical design.

137. Persons of different walks of life passing through the forest, beginning from the left: Three deers and a hunter, one rich man seated in a palanquin carried by two persons; Two infantry soldiers are passing, one cavalry soldier, one infantry soldier and the elephant rider. It reflects artist's thorough knowledge of all beings.

### Plate 76

Fig. 138: *The elephant*. The first of Trisālā's fourteen dreams was an elephant. Large and beautiful possessing all the lucky marks, white, with four tusks, its forehead streaming with ichor, an animal equal to Indra's elephant.

On a blue background is the elephant. It is fully caparisoned, like a state elephant. An elephant driver is seated on it and behind him is a fly-whisk bearer. Of the four tusks mentioned in the text, two are represented.

The top part of the painting has three peaks. A full vase filled with the water is in the middle peak.

Fig. 139: *The bull*. The second dream was of a white bull. The bull shedding a flood of radiance like a bunch of white lotus flowers, shining and darting out rays on every side. A very fine ornamental attractive hump adorns his shoulders, with his skin clear, hair sleek, form graceful, and body in healthy condition, and on the whole beautiful to look at his horns circular, smooth and elevated; his teeth harmless and clean. Such was the assemblage of excellent qualities the bull possessed.

In the painting, the artist has represented a mighty beautiful bull on the blue background. The upper part of the picture, showing the entablature of the house, is beautifully ornamented with a full vase in the middle.

### Plate 77

Fig. 140: *Queen Somā and her son salutes Supārśva*. From the folio No. 68 of the *Supārśvanātha caritra's* manuscript. Size  $4\frac{3}{10}$ " by  $4\frac{1}{10}$ ". This picture being of very significant value, it is represented in an enlarged size.

At the top is the Aśoka tree. A monkey at the left upper corner, and a swan,



a peacock from the right upper corner are illustrated going towards the *samavasaraṇa* of Śrī Supārśva. Below the Aśoka tree, Supārśva-prabhu is seated in the *padmāsana* posture in the middle of the *samavasaraṇa* of three walls. Four step-walls are represented in four corners. Also, at the left upper corner is a snake and a mongoose and at the left lower corner is a snake, a fish and a heron. By representing these animals, the artist wants to draw a moral that the animals usually enemies of each from their births, are seating together at the time of hearing the religious discourse of Supārśva-prabhu.

At the right side Queen Somā and her son Śrīsekhar are standing with both hands keeping upraised in reverence and looking to Supārśvaprabhu. This reminds us of a similar scene represented in the cave No. 17, of the Ajaṇṭā, where the artist has represented Queen Yaśodharā and her son Rāhula, at the time of arrival of Buhdha Bhagwān. This scene also testifies that at the time when this painting was drawn, the art of Ajaṇṭā was also current. The costumes of the Queen Somā represents a faithful example of the costumes used in the fifteenth century in Western India.

### Plate 78

Fig. 141: *The lion*. The third dream was a lion of a dazzling white colour, like a bunch of pearls, or the ocean of milk, representing lunar radiance, the drops of dew, whiter than the great mountain Vaitāḍhya pleasing and delightful to the sight, strong, muscular, and fat, with his members all properly rounded in the most elegant way, having a sharp well-formed jaw, a mouth beautiful as the periphery of a lotus, a fine muscular lip, with a palate like the red water lily, and the tip of his tongue hanging out of his mouth like fine gold being poured out of a crucible, while his bright eyes seemed like a ball of lightning. His chest was broad and his large well-made shoulders were adorned with a soft, bright, sleek, long-haired mane, while his tail was raised aloft with a circle in the centre, bounding like a ball, and possessing the good qualities as well as form of the moon. He seemed descending from heaven with open mouth, as if he was coming directly down upon us; lion with sharp strong claws, yet pleasing to the sight, and with a tongue hanging out of his mouth, beautiful as the petal of a lotus.

In the painting, the artist has represented a lion with a tongue protruding from his mouth on the blue background. The lion's tail is also flapping as mentioned in the text. The upper part of the picture, showing the entablature of the house is beautifully ornamented with a swan in the centre.

Fig. 142. *The garland of flowers*: The fifth dream was a vision of a garland of flowers altogether delightful, and worthy a place in the heaven of delights. It was composed of the flowers: "*Champaka, aśoka, punnāga, nāgakesar, priyaṅgu, sarisava, mogaro, mallikā, jāi-jūi, aṅkola, navanūlikā and bakula*", intermingled with amaranth leaves, and sandle-wood, besides jasmine and rare varieties; sesame flowers, and other flowers of spring, with red, blue and white water lilies with beautiful sweet smelling





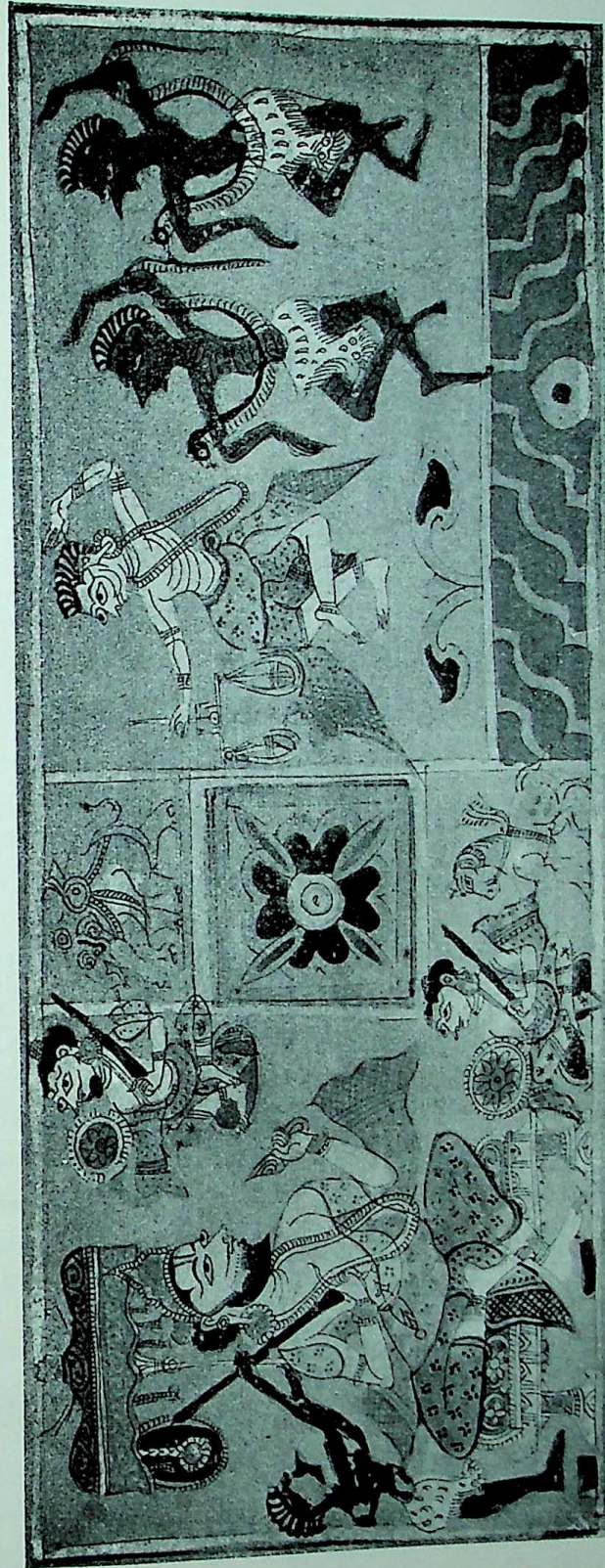
86 A layman and two monks

૮૬ શય્યાતર અને બે જનસાધુ



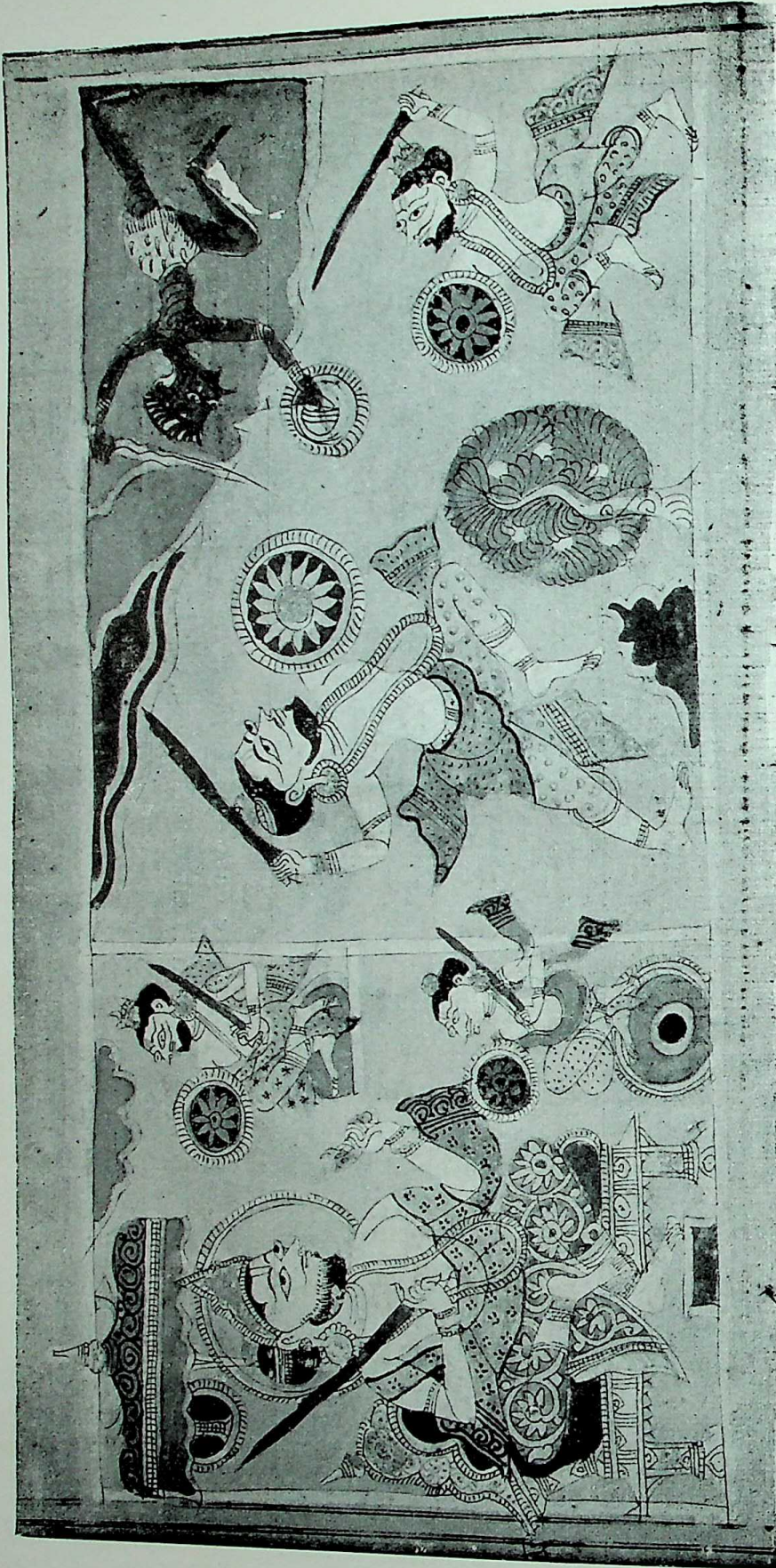






87 Vaitālas are dancing in front of the king  
૮૭ રાજાની આગળ વૈતાલો નૃત્ય કરે છે





88 King Vikram in the court. Vaitāla fights

૮૮ વિક્રમરાજાના દરબારમાં વૈતાલ યુદ્ધ કરે છે



mango blossoms producing altogether an unequalled, delightful, sweet-smelling garland of flowers, imparting pleasure to the inhabitants of the world, shining and waving, and pleasing the eye and of every variety of colour, while a swarm of six footed (*ṣaṭpāda*) honey-bees were seen buzzing and flying around it as it descended from heaven.

In the painting, artist has represented the pair of garlands hanging down. The part of the picture, showing the entablature of house, is beautifully ornamented with a swan in the centre.

### Plate 79

Fig. 143 : *The banner*. The eighth dream was of a standard, with its golden staff firmly fixed, and its flag, consisting of profusion of blue, red, yellow, and white cloth, raised and spread out to the wind, while the extremity was adorned with a bunch of peacock's feathers. It was brilliant as crystal, a conch, the flowers of jasmine, the drops of dew, or a silver jar. Its head was like a lion's head exceedingly splendid, while it pierced the sky with its extremity. It was lucky to behold, and had its soft flag moved backward and forward by a gentle wind, and, though vast in size, yet of a form attractive to the beholder.

In the painting, the artist has represented a large banner. The upper of the picture above the banner, is a beautiful arch (*toraṇa*) and at the bottom, there is a panel of four swans.

Fig. 144 : *A Vase*. The ninth dream was a full vase shining like burnished gold, full of the purest and best water, brilliant and ornamental, and placed upon a lotus made of pearls, pleasant to see and shedding a brilliant lustre spreading on all sides; a habitation of Lakṣmī herself, free from any defect, auspicious and resplendent, symbolic prosperity, with the beautiful and sweetsmelling flowers of all seasons arranged like a necklace; altogether, a perfect and brilliant flowerpot.

In the painting, artist has represented a beautiful vase, set in its own nice frame. A parrot is seated on both the sides of frame.

### Plate 80

Fig. 145 : *Śankhakumāra runs to Vaitāla*. From the folio No. 387 of *Supārśvanāthacaritra*'s manuscript. At the left Sankhakumāra stands with a sword in his right hand, fully ornamented and clothed with a diadem on his head. His friend-god bows to him, touching his legs with two hands. Preceding Sankhakumāra is a soldier with a sword in his right hand and a shield in his left hand.

In the continuation of the picture at the right two *Vaitālas* fighting in the sky are seen descending to the earth. *Vaitālas* bodies are represented in blue colours. At the lower part of the picture in a corner, sits a Jaina monk under a beautiful tree, giving religious discourse both the friends embracing each other. They are Sankhakumāra and his friend-god. The monk is seated on a *āsana*. The *muhapattī* is in his raised right hand and left hand is in *pravacana-mudrā*.



This is a unique picture amongst the specimens published so far. The subject of the picture is simple, and it represents the perfect knowledge of the artist.

### Plate 81

Fig. 146: *The lotus lake*. After that, the mother Trisālā saw the lotus lake in the tenth dream. The lake radiates with the beams of the rising sun, tinging its waters with an orange hue, effected by innumerable thousand-leaved water lilies. The lake is filled up with aquatic animals, and exhibiting shoals of happy fishes, sporting and shining as if the water was on fire. There are lotus flowers of the solar and the lunar radiance, the blue lotus, the rose-coloured, and the pale, all growing together in one splendid and delightful assemblage. Large black bees and the swarms of flies are sucking honey from lotus flowers. Black and white swans, cranes, geese, and Indian cranes, in all their pride, males and females, were fluttering over the water, while the lotus leaves, besprinkled with drops of dew, reflected varied colours, a sight quite pleasing to the eye; the whole scene inspiring the greatest delight.

In the painting, the lake is full of swan and lotuses. It has four gateways. The birds appear near the entrance of two gates. A beautiful tree is represented in four corners with birds on it, and two other gates; altogether artist has represented six trees.

Fig. 147: *The ocean of milk*. Thereafter, she also saw the ocean of milk shining like the moon, with utmost brilliance, propitious as the divine curle, the fluid rushing together from the four quarters of the heaven, the lofty gaint waves utterly devoid of stability, agitated by the tempestuous winds; in one place rushing against each other, while in another they dash against the shore, sending forth a brilliant spray, inspiring the soul with delight. Enormous whales, crocodiles and sea serpents, darting through the fluid form rivers of foam, white as camphor, and again diving into the depths, cause a whirlpool like that of the Ganges when she bursts her mountain barriers. Such was the mighty effervescence of waters seen by the queen.

In the painting, the ocean is represented by a wide diagonal band, in which the crossed lines indicate water. Fish & crocodiles swim around. In the centre is a boat with two travellers. At the top is a navigator. Fishes and other aquatic animals are also represented. There is no reference to the ship in the description.

### Plate 82

Fig. 148-155: The *dikkumārīs* arrive. On the night when Mahāvīra was born there was a divine lustre caused by the descending and ascending gods. By the power of their *avadhijñāna* (clairvoyance knowledge) seeing that Mahāvīra is born, the 56 *dikkumārīs* (goddesses) arrived and acted as midwives. They came in groups of eight. First group of eight is named: 1. Bhogaṅkarā, 2. Bhogavatī, 3. Subhogā, 4. Bhogamālinī, 5. Suvatsā, 6. Vatsamitrā, 7. Puṣpamālā and 8. Ānaṇḍitā came from *adholoka*. They salute the Lord and his mother and prepare *sūtikāghar* (special room to stay after





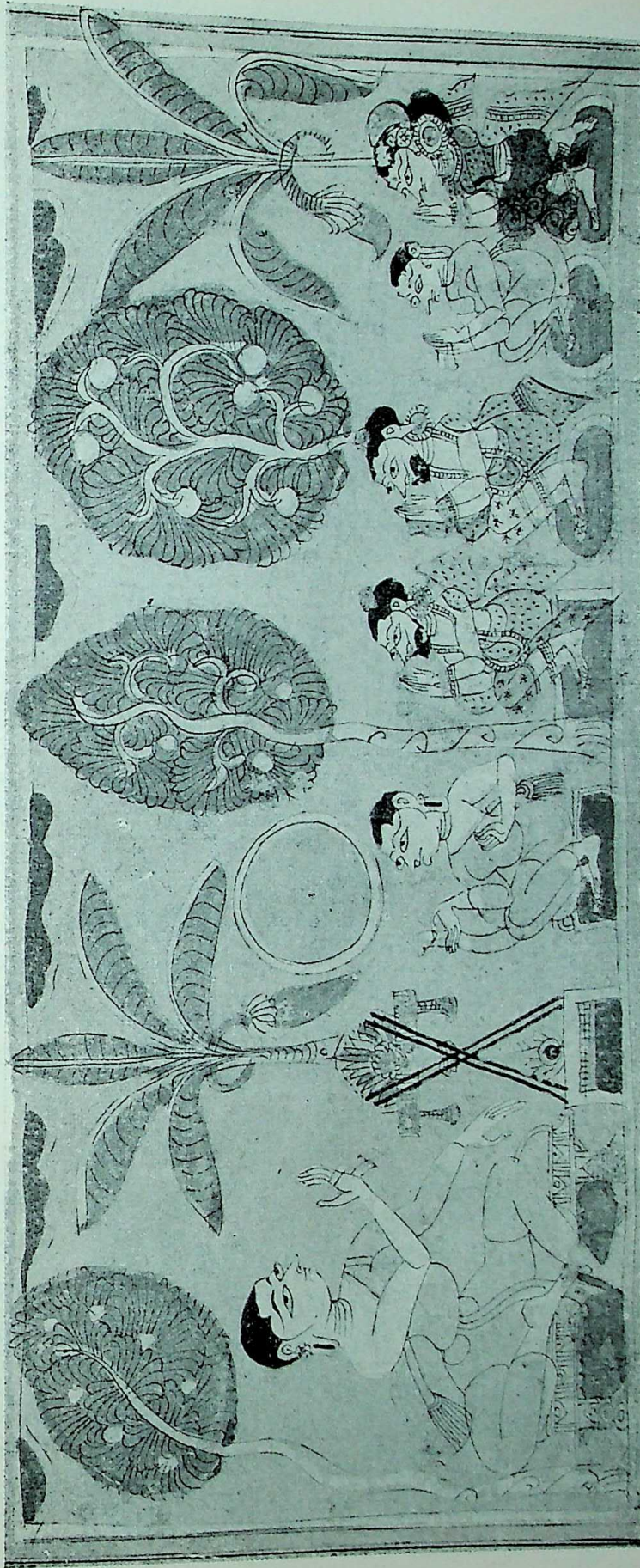
89 Amezing Gods

८९ आनंद करतां देवो



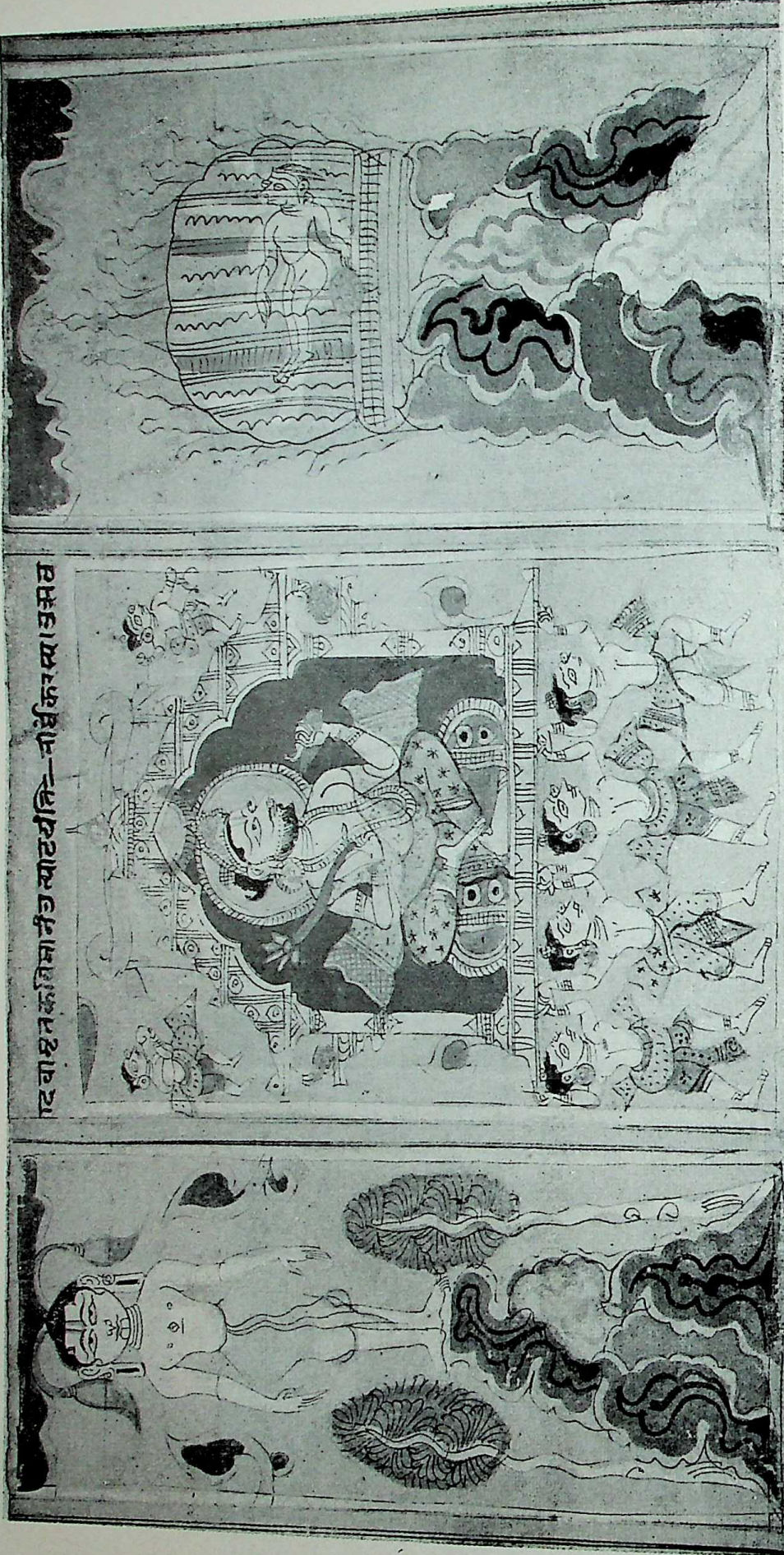






90 Dinna Ganadbara came in forest  
९० दिन्न गणधर जंगलमां आव्या





91 Supārśva in meditation  
९१ श्री सुपार्श्वशैलेषी ध्यानमां

92 Gods lift up corpse of supārśva  
९२ देवो सुपार्श्वप्रभुनुं मृतक विमान उपाडे छे

93 Gods doing funeral ceremony of Supārśva  
९३ देवो श्री सुपार्श्वप्रभुने अग्निसंस्कार करे छे



delivery) in the north-east direction, and the earth is cleaned for one *yojana* around with the help of *samvarta* wind.

In the painting, eight *dikkumārīs* are represented. They are seated ready with preparation for a *sūtikāghar*. They are to be seen from the left: three of the first panel, three of the second panel and two of the third panel, altogether eight.

Fig. 156-163: the *dikkumārīs* arrive. 9. Meghaṅkarā, 10. Meghavatī, 11. Sumeghā, 12. Meghmālinī, 13. Toyadhārā, 14. Vicitrā, 15. Vāriṣeṇā and 16. Balāhikā came from *Urdhvaloka*. They salute the Lord and his mother and sprinkle the scented water and flowers.

In the painting, eight *dikkumārīs* are represented. They all seated with a flower in hand. They are third of the third panel and four of the fourth panel and three of the first panel represented in the Plate 83.

### Plate 83

Fig. 164-172: The *dikkumārīs* arrive. Named: 17. Naṇḍā, 18. Uttarānaṇḍā, 19. Ānaṇḍā, 20. Naṇḍivardhanā, 21. Vijayā, 22. Vaijayantī, 23. Jayantī and 24. Aparājītā who came from the East direction of Rūcaka mountain and hold a mirror to see the face.

In the painting, eight *dikkumārīs* are represented. They are with a mirror in their hands. They are: Three of the second panel, three of the third panel and remaining two of the fourth panel (second and third).

### Plate 84

Fig. 173-180: The *dikkumārīs* arrive. Named: 25. Samāhārā, 26. Supradattā, 27. Suprabuddhā, 28. Yaśodharā, 29. Lakṣmīvati, 30. Śeṣavatī, 31. Citraguptā and 32. Vasuṇḍharā came from South direction of Rucaka mountain and holds a vase full of water in the hand and started to sing.

In the painting, eight *dikkumārīs* are represented. They hold the full vase of water in one hand and *vīṇā* (lute) in the second hand. They are: Three in first panel, three in second panel and remaining two in the third panel (first and second).

Fig. 181-184: The *dikkumārīs* arrive. Named: 33. Ilādevī, 34. Surādevī, 35. Pṛthivī, 36. Padmavatī 37. Ekanāsā, 38. Navamikā, 39. Bhadrā and 40. Śītā came from west direction of Rūcaka mountain holding a fan for the Lord and in the service of the mother.

In the painting, the artist has represented only four *dikkumārīs* instead of eight. They hold a fan in the hand. They are: Third of the third panel and three of the fourth panel.

### Plate 85

Fig. 185-190: *Dikkumārīs* arrive. Named: 41. Alambūṣā, 42. Mitakeśī, 43. Puṇḍ-



arikā, 44. Vāruṇī, 45. Hāsā, 46. Sarvaprabhā, 47. Srī and 48. Hrī, came from north direction of Rūcaka mountain and started to fly *chāmar* (fly-whisk).

In the painting, the artist has represented only six *dikkumārīs* instead of eight. They hold fly-whisks in their hands. They are: Three of the first panel and three of the second panel.

Fig. 191-194: *Dikkumārīs* arrive. Named: 49. Citrā, 50. Citrakanakā, 51. Satorā and 52. Vasudāminī, came from Rūcaka mountain and stood with a lamp in hand in different directions.

In the painting the artist has represented four *dikkumārīs*. They hold a lamp in hand. They are represented in the third panel.

Fig. 195-197: *Dikkumārīs* arrive. Named: 53. Rūpā, 54. Rūpāsikā, 55. Surūpā, and 56. Rūpakāvatī came from Rūcaka *dvīpa*, operated Lord's *Nāla* from a distance of four *aṅgula*, dug the earth and put the *Nāla* in it; afterwards they made *pitha* on it and made three small *kadalighar* (hut made of the leaves of plaintains) in the east south and north directions of the place of birth.

In the painting, the artist has represented all the four *dikkumārīs*. They hold a flower in the hand. They are: Three of the fourth panel and first of the fourth panel represented in the plate 83.

Thus fifty, out of the fifty six *dikkumārīs* are published for the first time here. Out of the hundreds of illustrated manuscripts of *Kalpasūtra*, this is the only manuscript in which the illustrations of *dikkumārīs* are represented.

### Plate 86

Fig. 198: *Vardhamāna's marriage*. When Vardhamāna reached a marriageable age, his father and mother, thinking it time for his son to marry asked Vardhamāna's consent. To please his father and mother, Vardhamāna married with the princess named Yaśodā, the daughter of King Samaravīra on a very auspicious day and in an auspicious time.

In the painting, Vardhamānakumār and his bride Yaśodā stand in the marriage pavilion which the King Samaravīra erected with their hands together. The burning fire is seen in the centre. The vessels of *chauri*, and *Kadalīstambha* are also represented. A beautiful arch is the upper part of the painting. In the lower part is a panel of seven swans. This scene is rarely seen in other illustrated manuscripts.

### Plate 87

Fig. 199: At the left, *Mahāvīra gives away half his garment*. When Mahāvīra after plucking out his hair started on his wonderings as an ascetic, he was accosted by a Brāhmaṇ named Soma, who said that he had not been present at the bestowal





94 Suhanidevī's Joy

९४ सुहनिदेवीनो आनंद





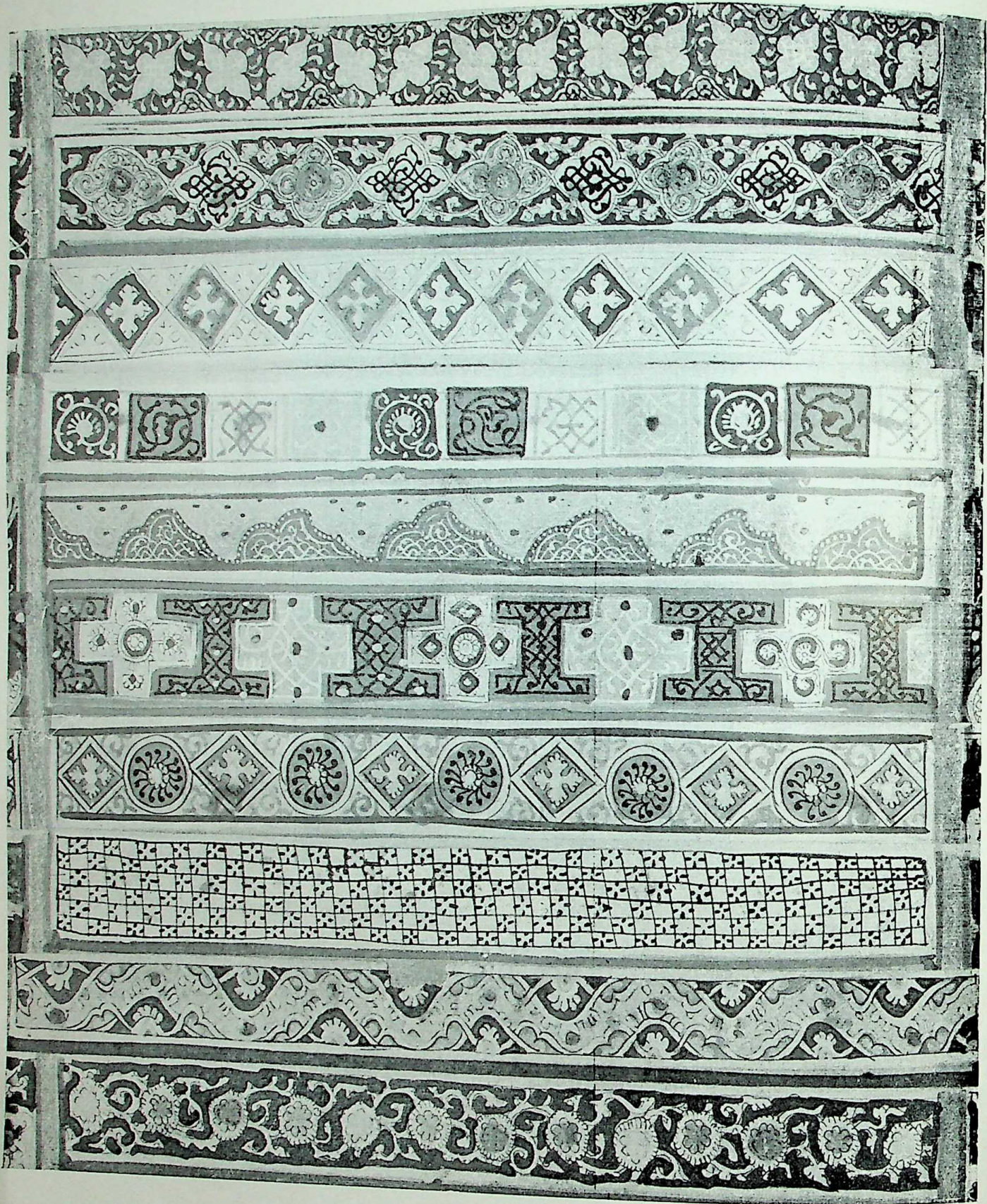




95 Supārśva as a siddha

९५ श्रीसुपार्श्वप्रभुनुं निर्वाण





96-105 Decorative borders from the DVS KS

९६-१०५, कल्पसूत्रनां सुंदरतम सुशोभनो



of gifts which Mahāvīra made before forsaking the world. He asked Mahāvīra nevertheless, to give him a gift. Mahāvīra had nothing left but a single garment, which he tore in two pieces and gave one half to Soma. The Brāhmaṇ took to the tailor to have the torn edge sewn into a hem, but the tailor told him to go back and follow Mahāvīra until he left the second half of the garment on a thorn or somewhere. If Soma brings it, the tailor would sew the two pieces together, and then sell the whole garment for a hundred thousand *dīnāras*.

In the painting, Mahāvīra is giving half his garment to Brāhmaṇ Soma, who is facing him.

Fig. 200 : At the right, *Mahāvīra's austerities : An Assault of the cowherd*. After plucking out his hair, Mahāvīra first gave one half of his garment to a Brāhmaṇ named Soma (Fig. 199) and then in the evening went into *pratimā* (posture for meditation) near a village named Kurmāra. At that time, a cowherd came driving the bulls and left them grazing near Mahāvīra, while he himself went into the village to milk his cows. The bulls wandered into the forest, and when the cowherd returned he could not find them, and he spent the night in search. Meanwhile, the bulls came to Mahāvīra and lay down near him contentedly chewing the cud. After sometime, the cowherd came, and when he saw the bulls there, he at once jumped to the conclusion that Mahāvīra meant to steal them. In a rage, he took up the bulls binding thong to strike the Lord. Just at that time, Śakra desired to know how Mahāvīra was faring on his first day, and he saw what was going on. He stayed the cowherd's hand and rebuked him. Then he stated that for twelve years Mahāvīra would suffer trials before obtaining omniscience and he offered to go along as a bodyguard. But Mahāvīra coming out of his meditation and for the first time noticing what was taking place, declined, saying that the *Tirthaṅkaras* always obtain omniscience by their own heroic efforts. Śakra, therefore, compromised by appointing as a bodyguard a Vyaṇṭara god Siddhārtha, who had been Mahāvīra's maternal nephew (mother's sister's son), telling him to ward off those who would interfere with Mahāvīra's meditation.

In the painting, Mahāvīra stands motionless in meditation, his eyes fixed on the tip of his nose, with arms hanging down (*pralambitabhūjādvaya*). On the right side, the cowherd stands with the thong upraised to strike Mahāvīra. The side panels have foliage and geometric carpet designs.

### Plate 88

Fig. 201 : *Nāga Sudaṇṣṭra's attack*. Mahāvīra, Once, to cross the Ganges, the Master boarded a ship with a number of other travellers, and the ferryman began to row steadily across the stream. Suddenly the owl, which was kept to espy the farther shore screeched and a prognosticator who understood the cries of birds announced that the screech forboded a danger. Even as he was saying this, the boat came to deep water, where the Nāga Sudaṇṣṭra dwelt, and the Nāga saw the Lord. At that time.

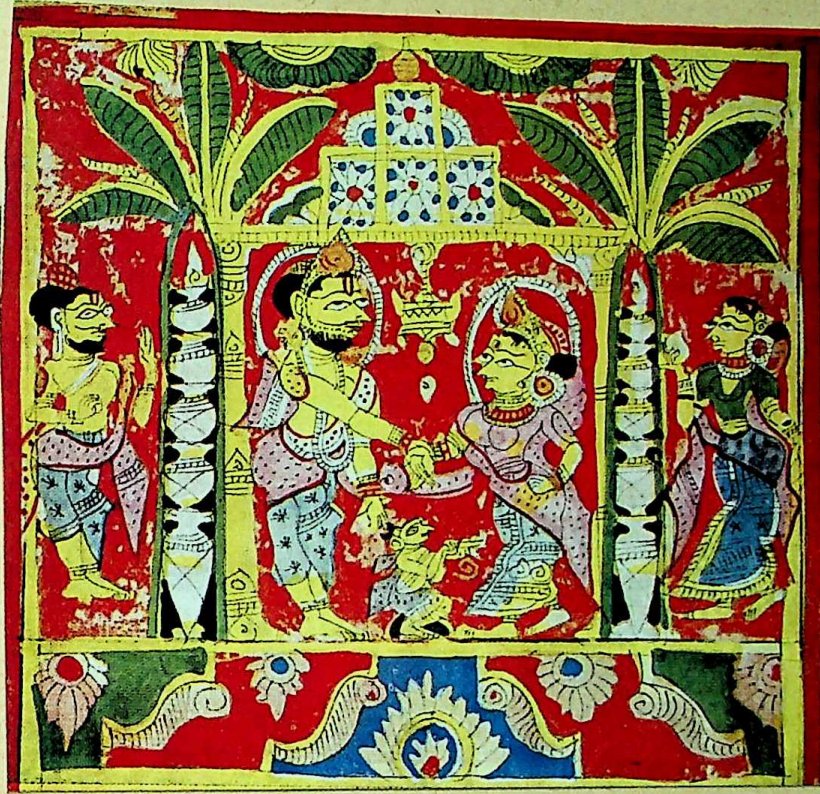


he was reminded of an enmity he bore towards the Lord from a previous birth, when he had been a lion and the future Mahāvīra had wantonly killed him as he lay in his cave, and his anger flared up. Now this was the time for vengeance. He generated such a powerful wind as would bring about the dissolution of the world; the trees fell and the mountain shook and the waves of the Ganges licked the sky. The boat tossed up and down; the mast was broken, the sail torn, the boat lost its course, the helmsman was in a panic, the terrified passengers began to call upon the gods.

Now it had so happened that there had once lived in Mathurā a pious merchant and his wife, who were especially considerate of all four-footed animals. Every day, they would purchase curds and other dairy products from the milkwomen, and one day they bought some unusually fine curds from one of them. From thence, the merchant's wife would buy from no one else, and she and the milkwoman became great friends, sisters as it were. On the occasion of a marriage in the herdsman's house, the merchant and his wife were invited. They found the time unsuitable for them to come and sent their deep regrets, but they told the herdsman to take from their house whatever she needed for the wedding. The wedding was a splendid success, and the herds folk were delighted. In return, they took two beautiful young oxen named Kambala and Sambala and persuaded the merchant and his wife to accept them as a gift. Then the merchant and his wife thought that if they let the oxen go, unthinking folk would put them at hard labour with such work as ploughing, and so they kept them and reared them tenderly as if they were their own sons. Whenever the merchant and his wife fasted or read the scripture, the two oxen listened and if the merchant went without food, they fasted too. The merchant held them in high esteem and honour. The villagers were once celebrating a festival in honour of the yakṣa *bhaṇḍīrvaṇa*, and as part of the celebration held a contest of oxen. A friend of the merchant, anxious to try out these two beautiful creatures took them to the contest without permission, and yoked them to a cart. He mercilessly drove them with a whip and goad. They won all the wagers through their unrivalled speed. Then he returned them with their bodies gory through the misuse of the goad, to the merchant's house. At meal time, the merchant went to feed them, and then when they would not eat due to their injuries. While he was wondering who could have done this thing, the cowherds narrated the whole incident. Nothing could induce the stricken oxen to eat. He saw that they were in a state of grace, and he awakened them to religion by reciting the *namaskāras*. They died and were reborn as two Nāga princes.

These two Nāga princes, Kambala and Sambala, by elairvoyant power saw the attack Sudaṇṣtra was making upon the Master. They came to the rescue and one fought with Sudaṇṣtra, while the other took the ship safely to shore. Defeated Sudaṇṣtra fled; Kambala and Sambala revered the Master, and sent a rain of flowers and scented water from the heaven. The other passengers then worshipped the Master, through whose power they had reached safely. The two Nāgas bowed to the Lord





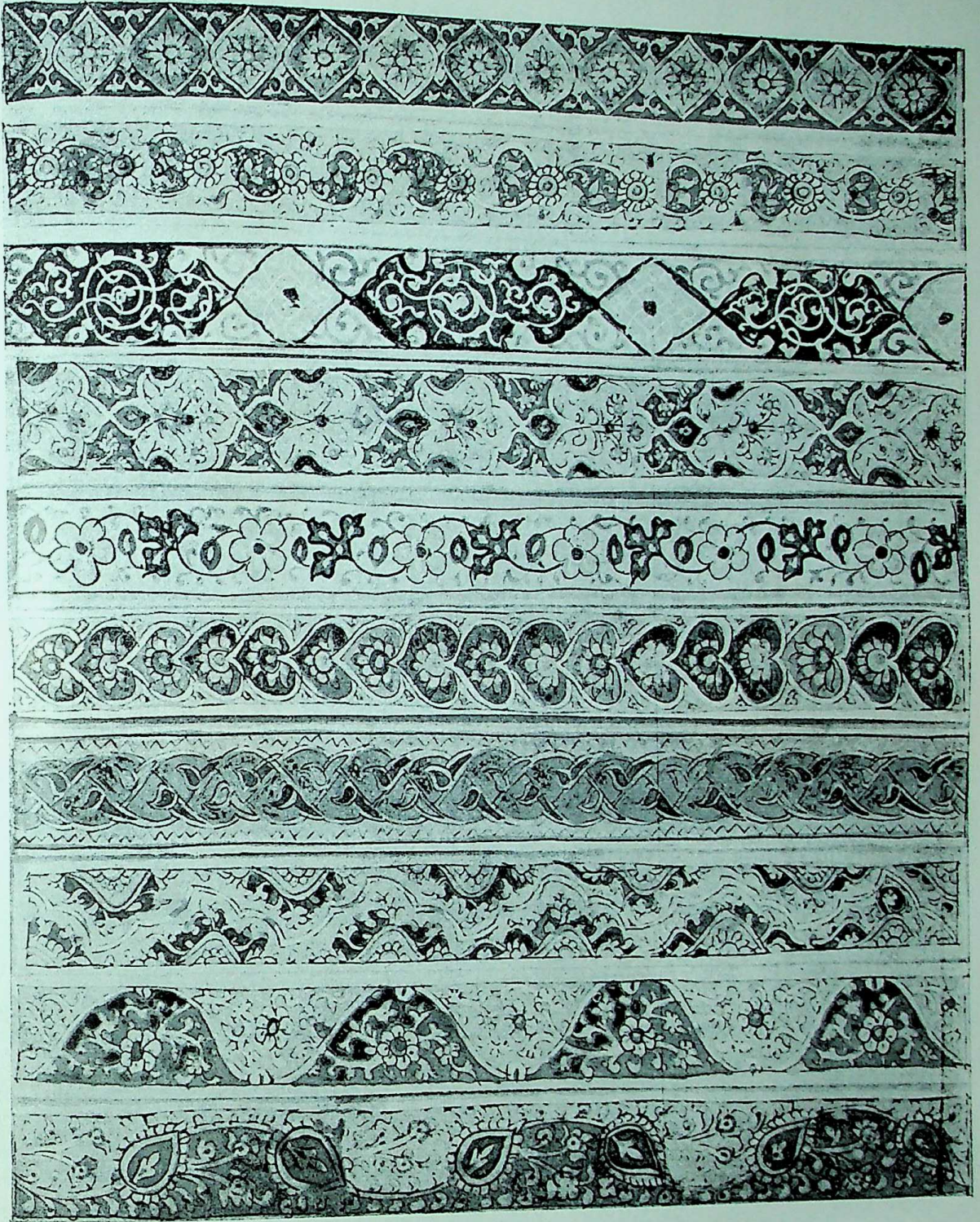
106 Supārśva's marriage

१०६ सुपार्श्वकुमारनुं पाणिग्रहण





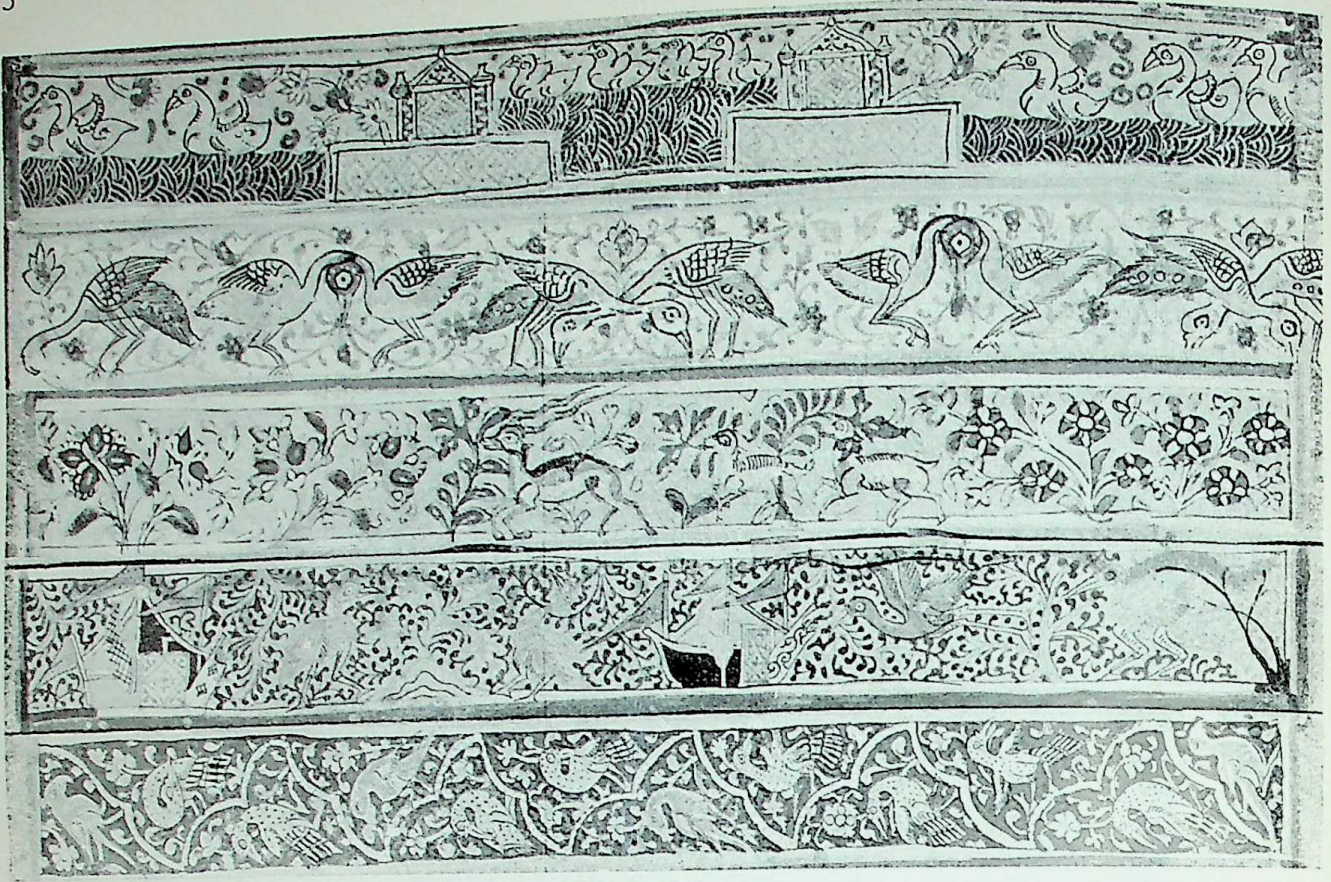




107-116 Decorative borders from the DVS KS

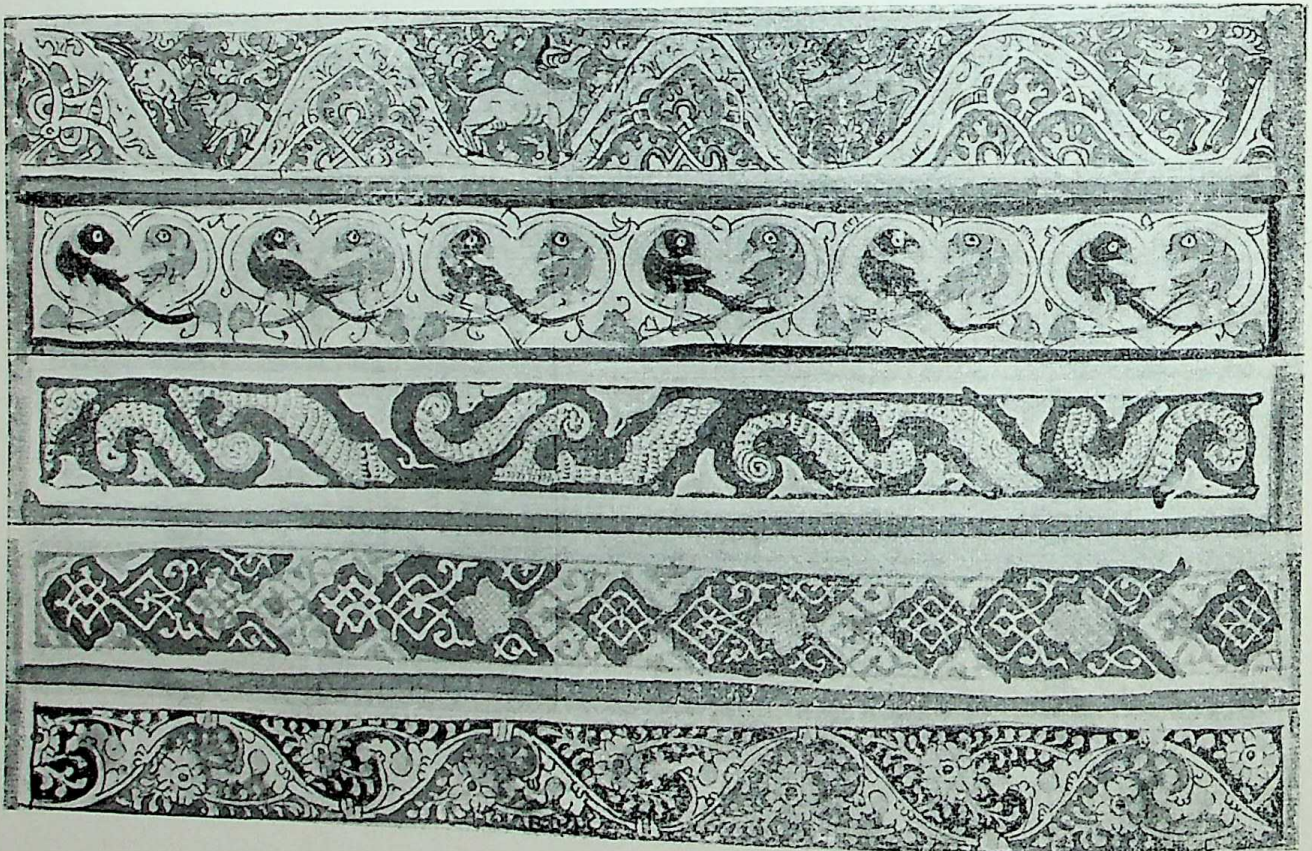
१०७-११६ कल्पसूत्रनां सुंदरतम सुशोभनो





117-121 Decorative borders from the DVS KS

११७-१२१ कल्पसूत्रनां सुंदरतम सुशोभनो



122-126 Decorative borders from the DVS KS

१२२-१२६ कल्पसूत्रनां सुंदरतम सुशोभनो



and left, and he himself disembarked and went on his way.

At the bottom of the painting is the boat, a huge wave about to engulf it with Mahāvīra in it; the other passengers and the boatman are not shown. In the register above the boat are the lion in his cave and the two oxen. At the top are the two Nāga princes in human form, dancing and singing in celebration of their meeting the Lord.

Fig. 202: *Kaṭapūtanā's attack Mahāvīra*. Once in the month of Māgha, Mahāvīra went into meditation in a grove at the village of Sālīśīrṣa. At that time a Vāṇavyantarikā goddess named Kaṭapūtanā was there. She had been a wife of Mahāvīra in a previous birth and had at one time been offended by him. While still in angry mood, she died. After a number of births, she became a human being, and in that existence practised *bāla tapas* (improperly motivated ascetism), in consequence of which she was now born as a Vyaṇṭarī goddess. She remembered her enmity of the previous birth and decided to avenge the old injury. She transformed herself into a female ascetic with matted hair and a bark dress, and appeared above the Master. Then she drenched him with icy water and directed wind to empty rainy clouds on the Lord. The drops fell from the tips of her hair and the ends of her bark garments, and pelted against Mahāvīra's body like arrows. They would have pierced the body of anyone else, but they had no effect upon him. All night long, he endured this. In the morning, by the power of his meditation, he acquired clairvoyant knowledge (*avadhi-jñāna*), and knowledge of the meaning of the eleven *aṅgas* of the Śvetāmbara Jaina canon. At the end of the night Kaṭapūtanā felt appeased and became repentant; and she honoured Mahāvīra with devotion and left.

In the painting, Mahāvīra stands at the right; above him is Kaṭapūtanā with the rain flowing from her hair. At the lower left, she is showing devotion to Mahāvīra. This incident is rarely seen in other illustrated manuscripts.

### Plate 89

Fig. 203: *King Pradeśīn welcoming Mahāvīra to the city Śvetāmḃī*. In the panel, there are beautiful geometrical designs. The painting at the left illustrated the ovation King Pradeśīn gave to Mahāvīra when he came to the city Śvetāmḃī. The bottom register show the King on his clephant; the upper register illustrates him revering Mahāvīra, who is in meditation in a park outside the city (Asura Camareṇdra worshipping Mahāvīra is wrongly printed).

Fig. 204: *The fight between Camareṇdra Asura and Śakra*. Mahāvīra went into meditation for the night near the city of Suṃsumāra. At this time, it so happened that a child had been born as Camareṇdra, lord of the Asuras in Camaracañcā, in consequence of *bāla tapas*. After birth, he looked round about and saw above him in the Saudharma heaven the god Śakra, great in splendor, and he felt enraged. At once he announced his intention of driving Śakra from his kingdom, and refused to be dissuaded by his courtiers. Prudence overpowered him and he went first to the Master,



who was standing in meditation, and threw himself upon him for protection. Then he took out his weapons and transformed himself into a huge and fearsome creature frightening all the divinities of the sky reached Sakra's castle, and challenged him. Sakra took his club (*vajra*) which he threw at Camara. So bright and powerful was it that Camara could not withstand it, and he fled like an owl before the sun headlong toward the earth losing his great size and hastening towards the Lord. Sakra began to wonder how an Asura could reach his realm, and realized that it must be with some outside aid. Through clairvoyance, he saw that Camara had come by the grace of Mahāvīra and was even now hastening to him. Then Sakra, terror-stricken cried out "I am slain!" and took himself after his *vajra*, which was hurtling toward Camara. The Asura reached the Master and transformed himself into a tiny being and hid himself near the Master's feet before the *vajra* was within a short distance of reaching him. Sakra withdrew *vajra*, when it was very near the Lord. Then Sakra begged his pardon for launching his *vajra* at Camara. When he was given such refuge. He told Camara that by taking refuge with Mahāvīra he had assured himself of safety. After he left, Camara came out from his refuge, praised and worshipped the Master, and returned to his city of Camaracañcā, where he narrated the whole incident to his court, and asked them all to worship Mahāvīra. The Master had never broken his meditation all the while and had given no indication of knowing the whole affair. At dawn, he came of his meditation, and started on his journey.

The painting shows Mahāvīra at the right. Above him is Sakra following the *vajra*, which is in front of him in the upper left-hand part of the scene, and below Camara is illustrated falling to the feet of Mahāvīra.

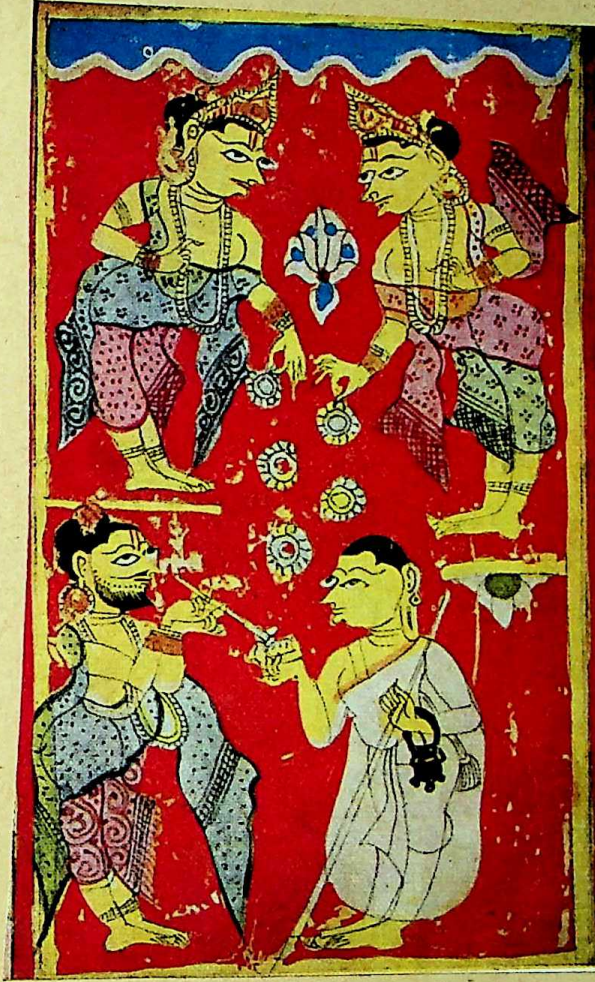
### Plate 90

Fig. 205: *Two Brāhmaṇs sacrificing yagñā*. At the time, when Śramaṇ Bhagavān Mahāvīra aquired *KevalaJñāna* (perfect knowledge), out side Jrambhikagāma Nagara on the banks of Rjuvālukā river, a wealthy Brāhmaṇa named Somila was preparing for a great sacrificial *yagñā* to which he invited many Brāhmaṇs including eleven highly talented Ācāryas of whom the three brothers—1. Indrabhūti, 2. Agnibhūti and 3. Vāyubhūti, who were well-versed in the fourteen kinds of the knowledge.

The painting shows two Brāhmaṇa out of the eleven seated on high level seats with an object for sacrificing in *agnikuṇḍa* in the hand of right side Brāhmaṇa left side Brāhmaṇa is chanting *vedamaṇtras*. *Agnikuṇḍa* is represented by fire. Above them is a beautiful large tree on both the sides. At the left, under the high-level seat are two deers in two compartments and at the right, a goat and a horse are kept for sacrificing them in *Yajñā*. I have never seen a similar scene in any illustrated KS manuscript before,

In the left panel, the artist has represented three peacocks in different actions, which shows the proficiency in his art.



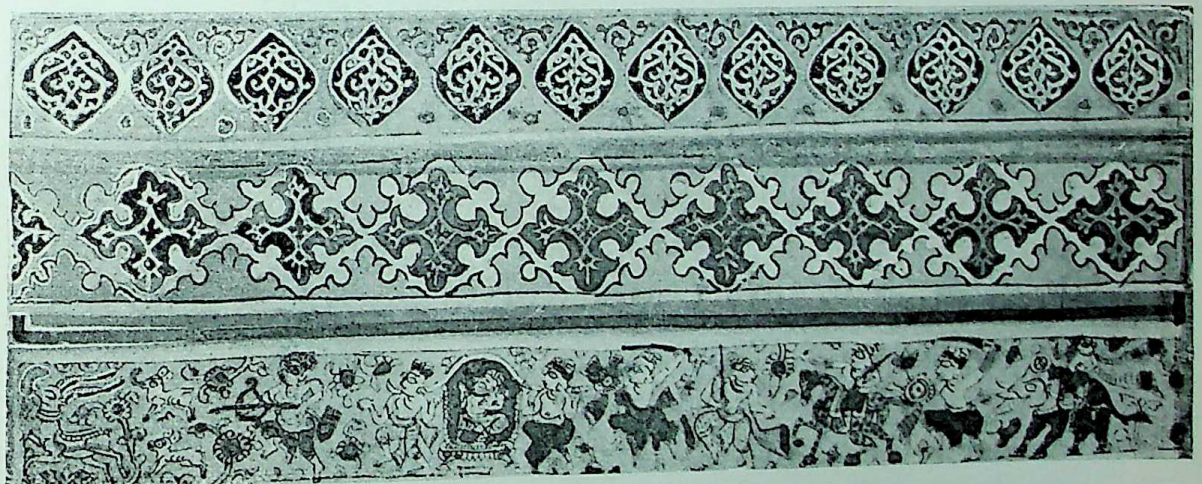
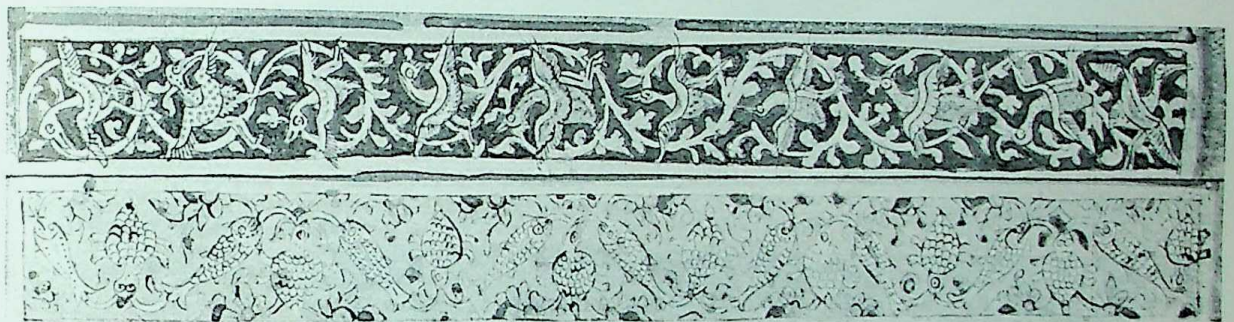
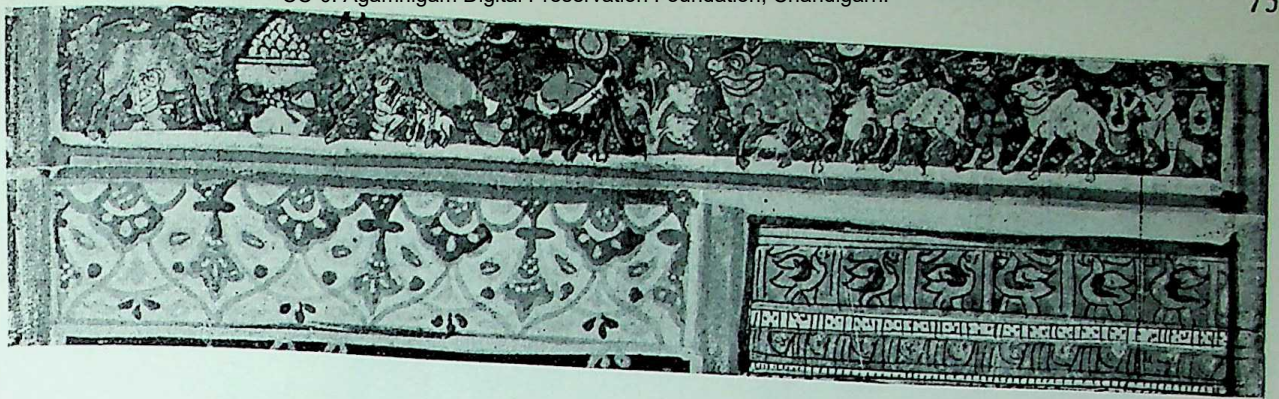


127 Supārsva receives the first alms  
१२७ सुपार्श्वप्रभु प्रथम पारणुं करे छे





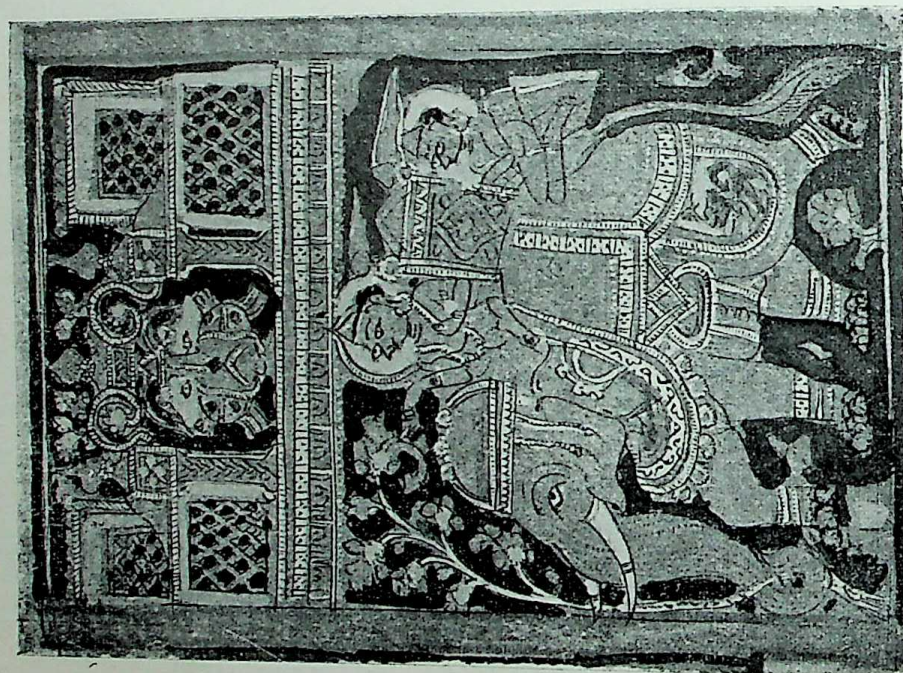




128-137 Decorative borders from the DVS KS

१२८-१३७ कल्पसूत्रनां सुंदरतम सुशोभनो





138 The elephant

१३८ हस्ति (हाथी)



139 The bull

१३९ वृषभ (बळद)



Fig. 206 : *Caṇḍanabālā gives alms to Mahāvīra.*

village to village, reached Kauśāmbī Nagari, a town with rows of white beautiful houses with triangular passages, squares, court-yards, market places, public buildings etc. There was a King named Satānika, who had a Queen named Mrgāvatī-daughter of King Ceṭak. She knew the basic truth of the Jaina Religion and she was always eager in worshipping the lotus like feet of Jineśvaras. In that town also, there was a wealthy merchant named Dhanāvaha, who held prominent position amongst all the merchants. He had a wife named Mulā.

On the first day of the dark-half of the month Pauṣa, Śramaṇa Bhagavān Mahāvīra took an austere vow :

“1. A virgin girl, whose feet were tied with an iron chain. 2. Whose hair of the head had been totally removed. 3. Who was crying with a faltering tone due to a choking of her voice on account of the burden of sorrow. 4. Who being a daughter of a king was reduced to servitude at somebody's house. 5. Who had a continuous fasting of three days. 6. Who had placed one foot in the interior of the house and the other foot had crossed the region of the house. 7. Who gives me alms of Kulmāṣa (*aḍaḍa* beans-beans of *Phaseolus Radiatus*) from a *supaduṇ* (a winnowing fan made of bambooreeds). 8. And when all the mendicant-beggars have returned after taking their alms, then, I will break my fasting”.

After having taken the above vow, Śramaṇa Bhagavān Mahāvīra used to go daily to several houses in the town for alms, but he invariably returned without food and drink as he would never accept any that did not confirm to the rigid conditions of the vow. The people of the town were unaware of the the vow taken by the Jineśvara.

At that time, King Dadhivāhana was the King of Campā Nagari. He had a queen named Dhāriṇī and a daughter named Vasumatī.

King Satānika of Kauśāmbī had a quarrel with King Dadhivāhana of Campā Nagari.

One day the King Satānika took all the fighting equipments in ships and he reached Campā within one night. Without the least opposition, the army of King Satānika laid a seige round Campā.

King Dadhivāhana, unable to resist without sufficient materials of men and weapons became escasperated as to what he should do at this critical moment and he consulted his ministers. His ministers told him : “O Good King ! why do you become so agitated ? For the present the escape is advisable”. On listening to this advice, King Dadhivāhana ran away with his wife.

During this state of complete anarchy, Dhāriṇī, the Chief queen of King Dadhivāhana while moving about from one place to another for safety was caught by a soldier of the king along with her daughter Vasumatī.



Then, Queen Dhāriṇī died on way to Kauśāmbī, and the soldier took the girl to Kauśāmbī and kept her standing on a public highway for sale.

At that time, Seth Dhanāvaha, passing by road, saw the pitiable condition of the girl and thought: "Oh! From her appearance it seems she is not a daughter of an ordinary person. It is, therefore, appropriate that I should buy her by paying more money lest the pitiable girl may fall in the hands of some wicked person. Besides, under my protection, she may meet her family-members in due course of time". Dhanāvaha seth bought the girl after paying the price asked for. Soon after taking her to his house, he adopted her as his own daughter, and entrusted her to his wife, Mulā.

From that time onwards, she stayed at Seth's house as comfortably as she would at her own house. By her pleasing manners, politeness, and by her skilful conversation, she delighted the hearts of Seth Dhanāvaha, his family members, and all others, who came in contact with her. Due to her calm disposition as cooling as a sandal-paste, her name was changed to Caṇḍanā. She was being devoutly addressed as Caṇḍanā with due affection. As she grew in age, her lovely features became most lively. Her lotus like eyes expanded, and her braid of hair as dark as lamp-black became longish. Even individuals barren of natural beauty become more lovely during youth, then what to say about a royal princess who is endowed with natural beauty and charm, Mulā Sethāṇī, out of spite, thought: "Why is it not possible to believe that Dhanāvaha Seth may marry her, and may make her the mistress of the house? I should, therefore, be always ready for disfavour".

One day, distressed by the heat of summer, Dhanāvaha Seth returned home from a neighbouring market place. At that time, there was no servant ready who can do the work of washing Seth's feet, so Caṇḍanā out of politeness, got up to wash his feet. Dhanāvaha Seth gently forbid her, but she began to wash his feet considering him to be her own father. When she was washing Seth's feet, her long braid of hair became loose and fell on the ground. So, best "It may not fall into mire," Dhanāvaha took it by means of a sporting stick held in his hand, and tied it up with a dispassionate mind. The wicked Mulā Sethāṇī always alert in finding out her faults and imputing wrong motives saw it from the balcony of the house. With her eyes red with anger resulting from personal envy and with extremely mean heart born out of feminine nature, Mulā, thinking Caṇḍanā to be impious on account of a wrong impression created in her mind became ready to seek her ruin. When, after resting for a while Dhanāvaha Seth went out to the market place, Mulā Sethāṇī burning with the fire of intense animosity sent for a barber, got Caṇḍanā's head clean-shaved, beat her severely, applied iron chains tightly round her feet, locked her in a distant part of the house and after closing the doors tightly, she told the servants of the house: "If any one informs the Seth about this incident, he will meet with a similar punishment. Even if Seth makes enquiries with great pertinacity, none should tell the truth". Mulā instructed her servants repeatedly in the same strain.



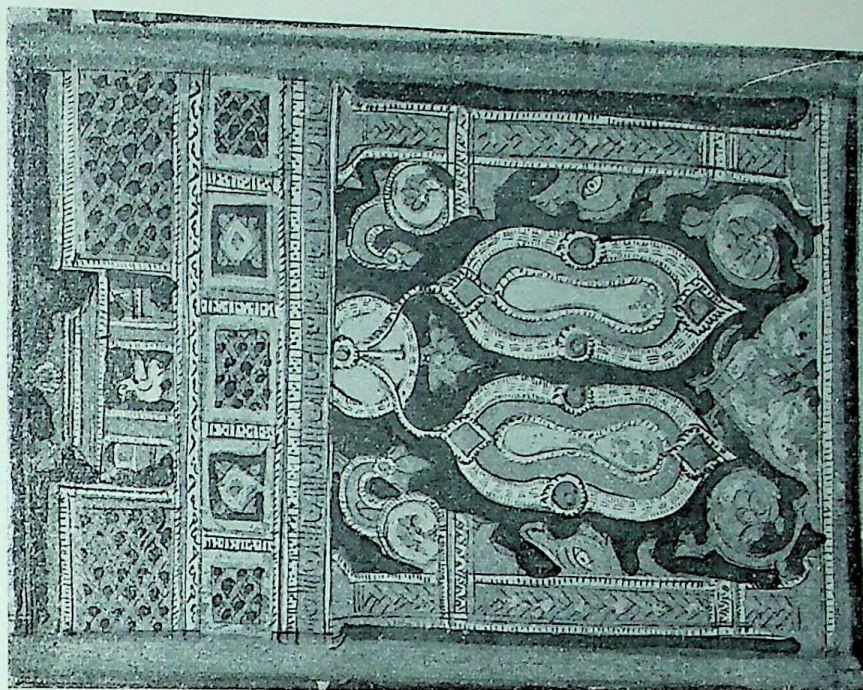


140 Queen Soma and her son salutes Supārśva  
 १४० सुपार्श्वप्रभुने राणी सोमा तथा कुमार वंदन करे छे







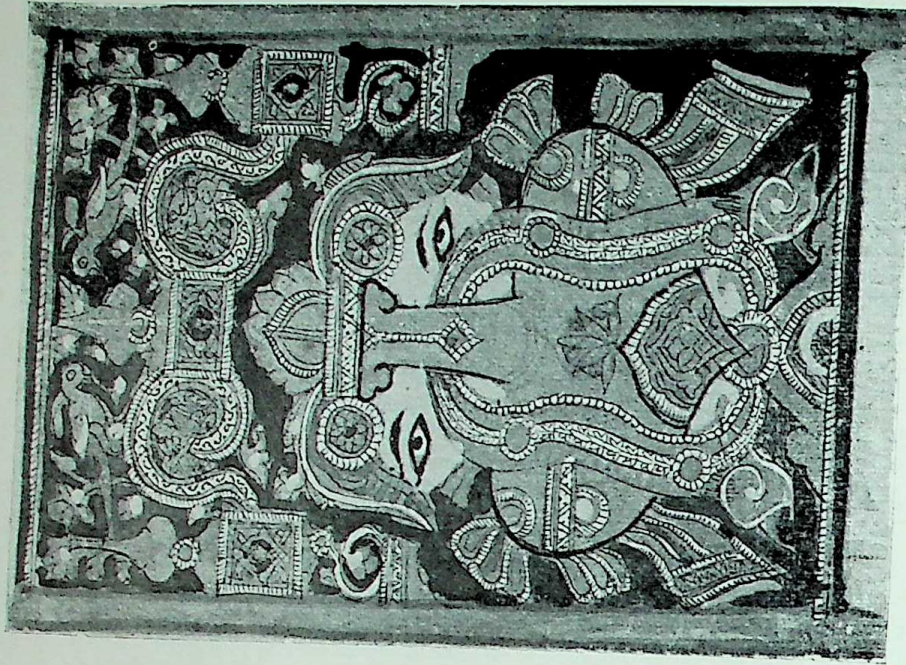


142 The garland  
१४२ फूलनी माला

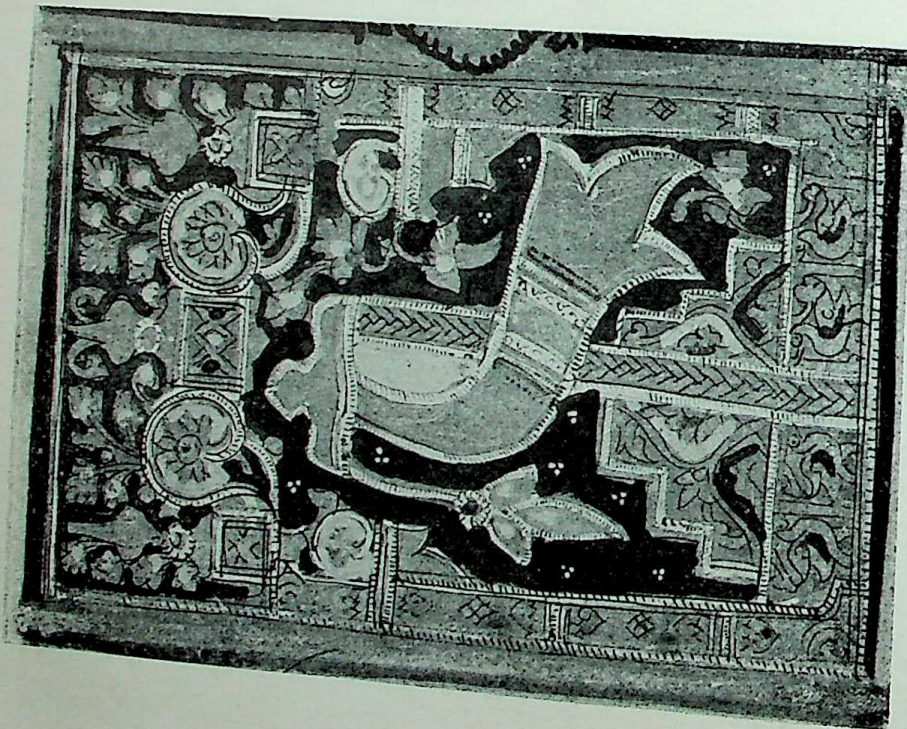


141 The lion  
१४१ केसरी सिंह





144 The full vase  
१४४ पूर्ण कलश



143 The banner  
१४३ ध्वजा



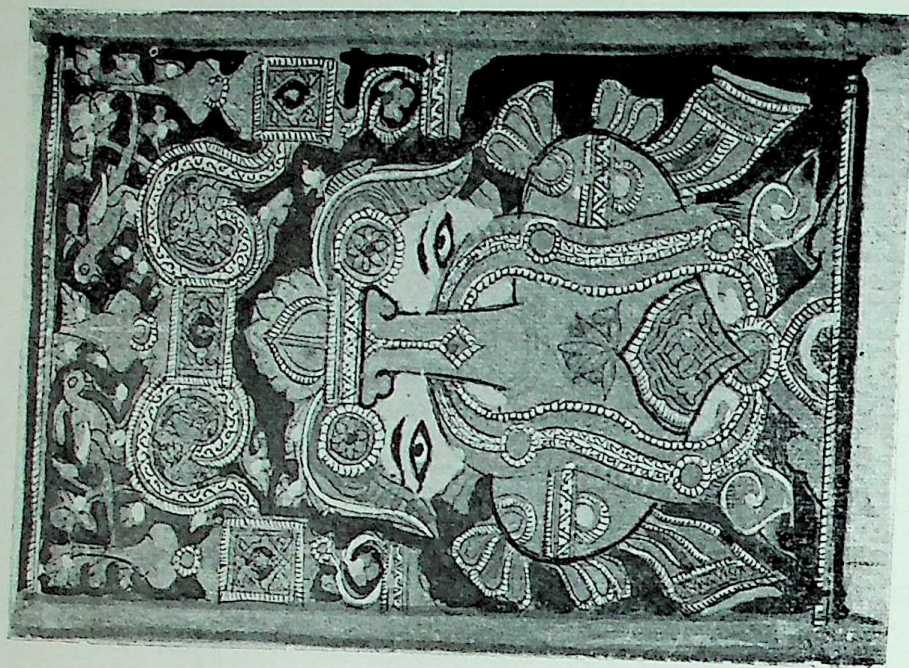
When in the evening, Dhanāvaha enquired "Where is Caṇḍanā?" No one answered him. Thereby he thought: "She must be playing on the terrace". On the second day, Caṇḍanā was not to be seen. On the third day, Dhanāvaha became greatly disturbed when he could not get any information. Becoming greatly excited he told the servants: "Ah! give me the true account about Caṇḍanā; otherwise I will punish you. This false show of ignorance does not in the least indicate your cleverness".

On hearing these angry words of Seth, an old maid servant told the true story about the Caṇḍanā, and showed him the house in which Caṇḍanā was locked up. Dhanāvaha went there and opened the door of the apartment. On seeing Caṇḍanā with her head shaved, with her body distressed with hunger and devoid of her beauty like a lotus-garland crushed under the feet of an intoxicated elephant, then Seth with his eyes flooded with an incessant flow of tears said: "O daughter, be calm". Having consulted her, Seth went to the kitchen. He examined all the utensils of keeping food but he could not get a morsel of food. So he took *aḍada* (phaseollus) beans in a *supaduṇ* and handing them to Caṇḍanā, he said: "Child! I am calling a blacksmith for breaking your chains. In the meanwhile, you eat this beans".

On seeing the beans lying before her, like a female elephant separated from her folk, Caṇḍanā, lamenting her sorry plight said:—"Ah! Fate! When you gave me birth in a royal family, why did you throw me in an ocean of misery hard to traverse? Ah! Why did that royal wealth, that sublime affection of my parents, and everything disappear like a miracle? Really, the diversions of fate uplifting for a moment and throwing immediately after a moment—resemble a banner-cloth flying with a gust of strong wind". With her throat choked with intense sorrow and emotion the poor girl's face was completely wet with a ceaseless flow of tears. On account of hunger and thirst, she took, *aḍada* beans lying in corner of the *supaduṇ* disinterestedly like the mind of a *muni*. At that very moment, a happy idea came to her mind—"If any mendicant comes here at these juncture I should give him alms first and thereafter I will take my meal".

With this idea uppermost in her mind, she glanced at the door and she saw Sramaṇa Bhagavān Mahāvīra who was coming there after moving about in regular order from house to house. Thinking Mahāvīra was extremely handsome and illustrious, and that the meal of *aḍada* beans was extremely worthless, and also that, the food material was perfectly unfit for the great saint, she, with a speech faltering with deep sorrow, and with an active flow of tears dropping from her eyes, said:—"O Bhagavān! although this meal of *aḍada* beans is unfit for you, however, please accept this meal with the object of showing favour this unfortunate girl". On seeing the fulfilment of the conditions of his vow, with a steady heart Mahāvīra extended his two hands. Caṇḍanā, keeping one of her chained feet outside the door with great difficulty, and keeping the other foot inside the house gave the alms of *aḍada* beans from the *supaduṇ* to Mahāvīra.





144 The full vase  
 १४४ पूर्ण कलश



143 The banner  
 १४३ ध्वजा



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In the picture, Mahāvīra stand with his two hands extended for alms at the left. Caṇḍanā is giving the *aḍada* beans by her right upraised hand from the *supaduṇ* kept in her left hand. Her one leg is outside the door and the other is inside the house. Here she is represented well-dressed and ornamented. The upper part of the picture, showing the entablature of the house is beautiful. This scene is singularly a unique scene I have seen in any illustrated Kalpasūtra MSS.

### Plate 91

Fig. 207: *Pārśvanātha with one thousand snake hoods*. At the left, Pārśvanātha is seated in a *padmāsana* posture. One thousand heads of the snake King Dharaṇa are over Pārśva's head, and the snake's body behind him, meant to be wrapped around him but with a view of not to putting other creature in front of a *Tīrthaṅkara* – the coils are not completed at the places where they would pass over the body. A layman stands at the right with hands in reverence.

At the right half of the picture, in the upper part Pārśvanātha is seated and preaching to a layman and a laywoman seated opposite to him at the right. *Sthāpanā-cārya* is represented in the centre. The lower part is represented by an unknown scene. A lady stands with a vessel full of jewel and seems to be giving to a monk opposite to her. The monk is receiving the vessel of jewels by his raised hands; another monk is also standing behind him. Another vessel, full of jewels is also represented.

### Plate 92

Fig. 208: Two scenes in one: (a) *Kamaṭha performing the five fire penance*; (b) *Pārśva rescuing the snake*.

The serpent is vitally associated with the legend of Pārśva. There were two brothers, one with righteousness in his soul, other with evil, which led him to kill the first brother. They two were reborn nine times, and in four of the rebirths, the wicked one killed the righteous brother, while in other births, the righteous was reborn in heaven; in three of them, the wicked one was reborn in a hell. In the ninth birth of the wicked soul, he took his birth as a Brāhmaṇ boy, who became an ascetic Kamaṭha. At the same time, the righteous soul was born as Prince Pārśva. One day Pārśva saw Kamaṭha in a park outside the city engrossed in the penance of five fires, that is, four fires around him, while the sun gave him heat from above. By his superior knowledge, Pārśva perceived that there was a snake in a log of Kamaṭha's fires. Kamaṭha remonstrated but Pārśva asked his servant to split the log, and to the surprise of all, the snake comes out. Owing to unbearable heat inside the snake was almost semi-conscious. After hearing *navkāṛmantra*, the snake died and was born as Dharaṇendra, Lord of snakes. The people applauded, but Kamaṭha lost his temper and left the place. Some time later Pārśva saw a picture of the preceding *Tīrthaṅkara*, named Ariṣṭanemi, and inspired by it forsook the worldly life to enter the struggle for perfect knowledge.





145 Sankhikumāra runs to Vaitāla

१४५. शंखकुमार वैताल तरफ दौड़े छे

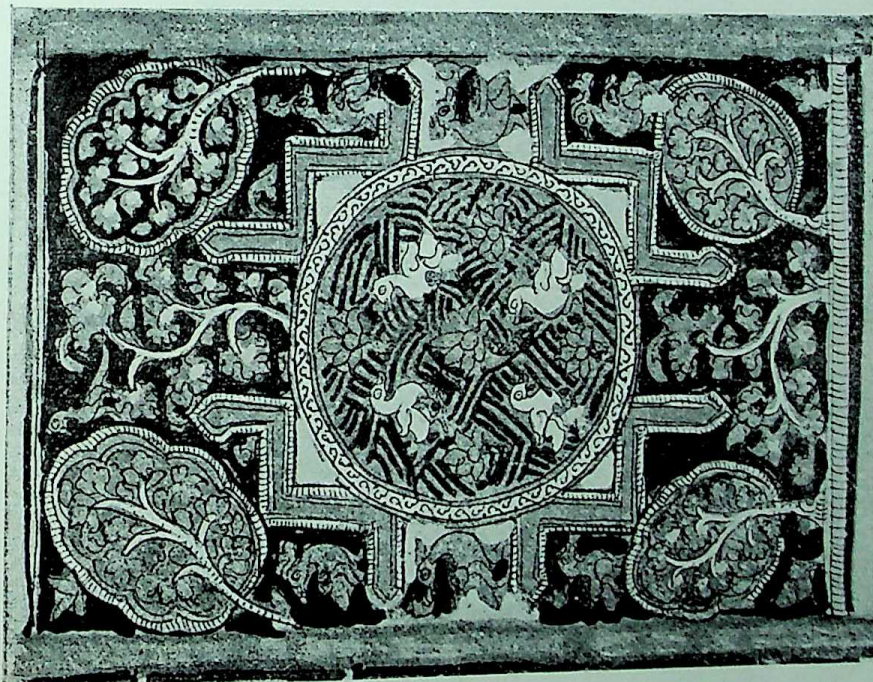






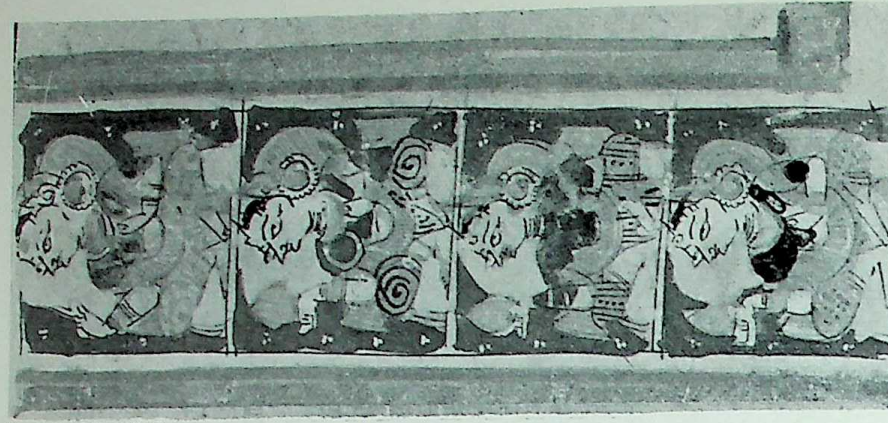
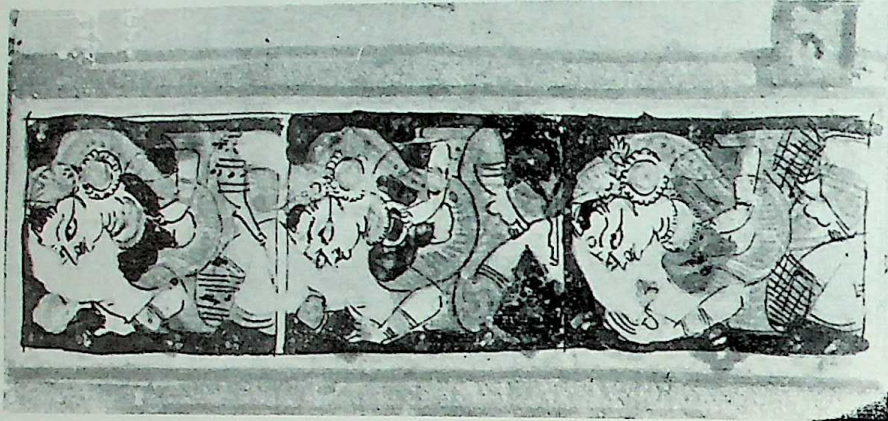
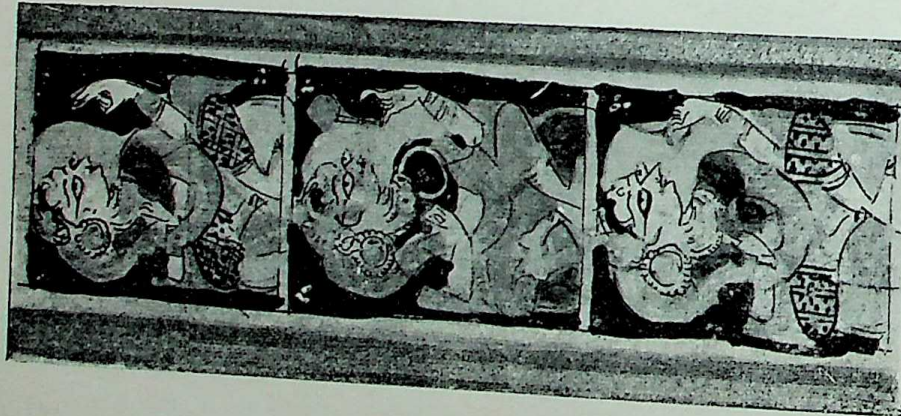


147 The ocean of milk  
१४७ क्षीर समुद्र



146 The lotus lake  
१४६ पद्म सरोवर





148-160 The dikkumārīs arrive  
१४८-१६० दिक्कुमारीकाओनुं अवतरण



In the upper register sits Kamaṭha in the midst of five fires; the four wood fires flame about him; the sun, the fifth fire, is on the left of his head. He is dressed in a lower garment and a scarf, a costume which, of course, differs from that of Jaina monks. In the lower register is Prince Pārśva on a horseback. In front of the horse stands a servant holding an axe, with which, at Pārśva's command, he has split the log of wood. At the extreme left is the log itself, from which emerges the serpent. In both the panels and the borders are represented the scenes of the Ariṣṭanemi's life, which inspired Prince Pārśva to forsake the worldly life.

In the upper register, at the extreme left hand panel is represented, Princess Rājimatī with *Varamāṭa* (flower garland) in her hand in a pavilion minutely decorated with floral motifs and having parrots on the pendant corners. Rājimatī is awaiting the arrival of the Prince Nemi, who is coming towards the pavilion riding on an elephant. This is represented on the right panel's fourth compartment. Rājimatī wore beautiful dress and ornaments. A diadem is on her head. Two maid servants are represented in the bottom corners. A chawri-bearer is standing behind her. In the lower register are figured two female-friends of Rājimatī named Caṇḍrānanā and Mṛgalocanā. They are conversing about the Nemi's all round accomplishments, and the good fortune of Rājimatī.

Right panel has four compartments. In the first compartment, there are two infantry Yādavas in motion, in the second compartment two cavalry Yādavas; in the third two more infantry Yādavas and in the last-fourth Prince Nemi is shown coming towards the pavilion seated on an elephant, cleverly adorned and painted, bearing rich embroidered trappings and a *howdah*. Nemi sits inside the *howdah*. Behind him is a royal-umbrella bearer. In the top panel of the central page are represented animals for the feast of the marriage. At the bottom panel are represented also infantry Yādavas. The major portion of the page is beautifully decorated. For the full page illustration of the Nemi's marriage procession refer Fig. 273 in Master Pieces of the *Kalpasūtra* paintings.

Fig. 209: Two scenes in one: (a) Ariṣṭanemi riding to the bridal pavilion; (b) Female friends of Rājimatī. In the upper register, at the left, the bride Rājimatī is seated in her pavilion awaiting the groom. At the right, the groom is seated in a well-designed chariot which has two wheels and is drawn by an ox. In the lower register, three female friends of Rājimatī are standing with gloomy faces as the chariot of Prince Nemi has turned back. In the left and right panels are represented a step-well with trees laden with birds. The birds are seated in gloomy moods. In the upper and lower panels also, are represented floral designs with birds. This page is one of the finest decorated page from the KS. manuscript.

#### Plate 94

Fig. 210: *Rṣabha receives the first alms*. After initiation, Rṣabha fasted for a year, the people did not know the correct way of giving alms. Many of those who had



taken to monkhood along with him unable to bear the fasting died. Instead of giving food as alms, the generous and religious minded people used to give ornaments and garments. This had necessitated Ṛṣabha and his disciples to the continue with fasting. Moving from place to place, Ṛṣabha came to Hastināpur, where Somaprabha, son of Bāhubali ruled. He had a son named Sreyāṇsa, who saw a dream in which he did *abhiṣeka* (bath-rites) to Mount Meru, which started glowing. The same night, the Nagarseth Subuddhi saw in his dream Sreyāṇsakumār re-establishing the rays of the sun. The King had also a dream in which he saw the victory of Sreyāṇsa against the enemy. All the three incidents were related the next day in the Court and the King concluded that Sreyāṇsa would achieve unique success. After the Court dispersed, Sreyāṇsa went to his palace and from the balcony, he heard people stating that the Lord does not take anything. Thereafter, he saw the Lord coming. This reminded the young Prince Sreyāṇsa of his previous birth when the Lord was Cakravartī Vajrasen. In the meantime, a person came to Sreyāṇsa with jugs filled with the juice of sugar cane. This Sreyāṇsa offered to the Lord, who held out his hands to receive. The juice was in large quantity and yet the Blessed One's hands held it miraculously. The juice in the Master's hand converted into a lofty pillar and Ṛṣabha broke his fast.

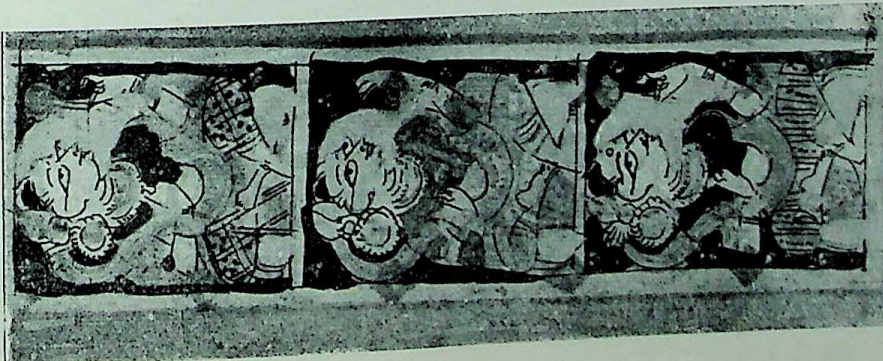
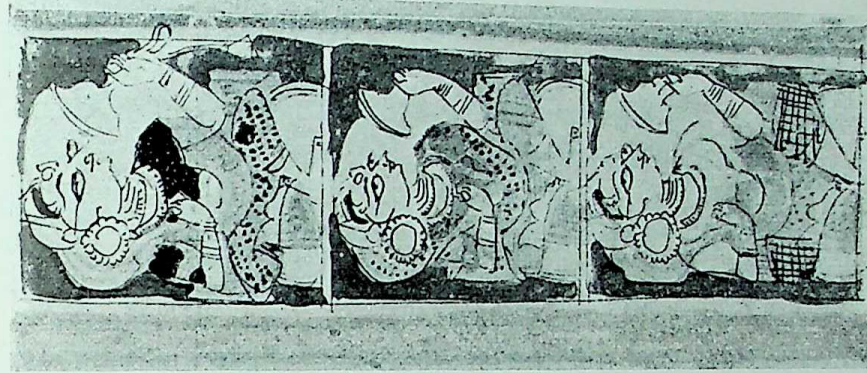
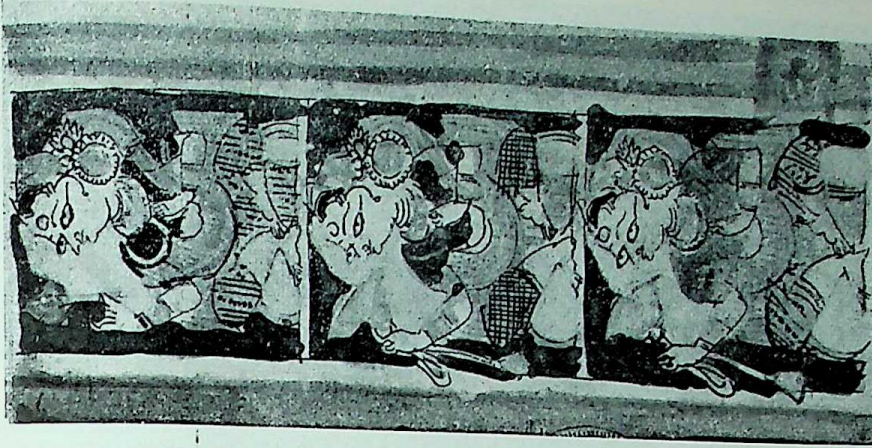
In the painting, we see under a canopy Ṛṣabha standing in a monk's dress and facing him is Sreyāṇsa in royal apparel. Ṛṣabha has his broom under his right arm-pit and a stick touched to his right shoulder. Sreyāṇsa presents him with sugar-cane juice in a jar with narrow neck. Between the two are jars one above the other on the ground. Ṛṣabha's hands in a position to receive the juice. This scene is rarely represented in other manuscripts of the *Kalpasūtra*.

Fig. 211: *Bāhubali worshipping dharmacakra*. Ṛṣabha had come in a garden out of the city Taxilā one day evening, and was in a state of meditation. The protector of the garden had informed Bāhubali of the arrival of Ṛṣabha there. When he heard this news, he felt extreme joyous and decided to accord him welcome in the morning with great respect, instead of going now alone. He passed the whole night in his palace with this joyful idea. Ṛṣabha left in the morning after completing his meditation before Bāhubali reached there. When Bāhubali reached the place to offer respects to Lord Ṛṣabha, he repented woefully as he found that the Master had left the garden.

Then, Bāhubali installed there a *dharmacakraratna*, where Master stayed for the night and he entrusted the work of protection of the place to his servants so that no person should cross that pious place. He saluted very respectfully newly installed *dharmacakraratna* and returned to the city.

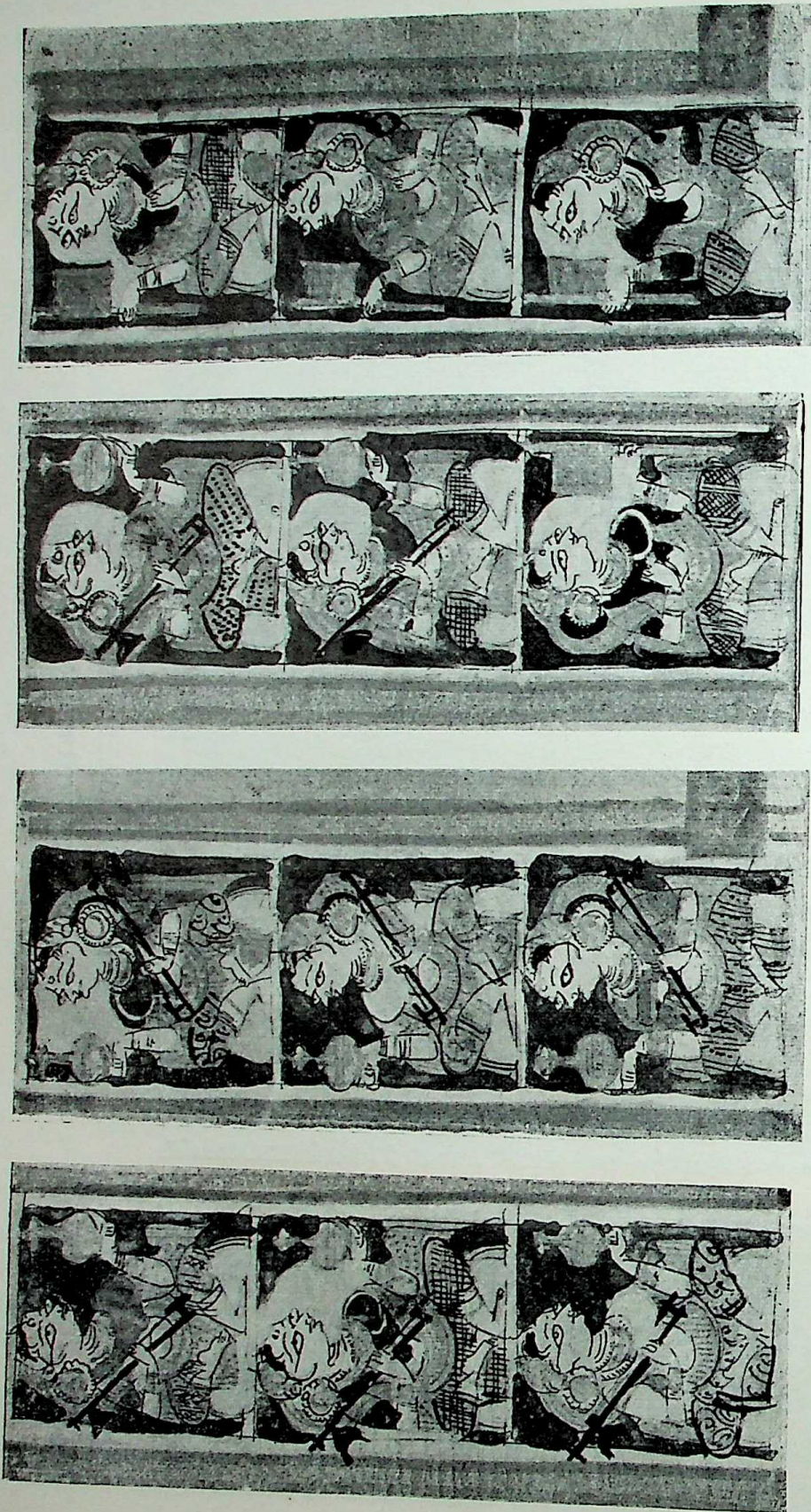
In the middle of the picture is a *dharmacakraratna* installed by Bāhubali. At the left of it, Ṛṣabha seems leaving the place, and at the right Bāhubali stands in reverence with his upraised two hands. Bāhubali is fully dressed and well ornamented. This is an unique scene not represented in any other Manuscript of KS.





161-172 The dikkumāris arrive  
१६१-१७२ दिक्कुमारीकाओतुं अवतरण





173-184 The dikumārīs arrive

१७३-१८४ दिक्कुमारीकाओनु अवतरण





185-197 The dikkumāris arrive  
१८५-१९७ दिक्कुमारीकाभोगुं अवतरण





198 Vardhamāna's marriage

१९८ वर्द्धमानकुमारतुं पाणिग्रहण



### Plate 95

Fig. 212-213 : *Jambukumār with his eight wives*. Jambukumār was born in Rājagraha. His father's name was Rṣabha and the name of his mother was Dhārīṇī. Śrī Sudharmāswāmī, the fifth Gaṇadhara of Śramaṇa Bhagavān Mahāvīra happened to arrive near the outskirts of the city of Rājagraha. A large multitude of people went there to hear his religious preachings. Jambukumār also went there.

Having heard the religious preachings, Jambukumāra became desirous of renunciation of the world. The venerable Sudharmā refused to give him initiation into an order of monks without the consent of his parents. Jambukumār took the vow of celibacy from him.

He, then, returned home and respectfully addressing his parents, he said : "O Father and Mother ! I am desirous of taking *Bhagavatī Dīkṣā*—Initiation into an order of monks—promulgated by the Jineśvaras. Therefore, please give me your consent.

His parents replied : "You are our only son, we shall be helpless without you. We are desirous of marrying you to eight beautiful girls. Fulfil, therefore, our well-cherished desires".

Jambukumār said : "I will marry the girls if you are very keen about it; but in case, I am able to enlighten them in religious subjects, they will willingly accept *Dīkṣā*, along with me. If however, I am not able to convince them, I will remain a house-holder".

Jambukumār, then told the parents of his wives-elect, "I am anxious to have *Bhagavatī Dīkṣā*" and eventually all of them informed their respective daughters : "Jambukumār is anxious to have *Bhagavatī Dīkṣā* after duly instructing you in religious subjects soon after his marriage with you".

All the eight girls went to Jambukumār, and said : "We have already accepted you as our husband. You will be our Lord during this life. If however, such an union is impossible, all of us will take *Bhagavatī Dīkṣā* together. In case, however, if we succeed to attract you more and more towards the pleasures of this world, you will have to become our husband. Otherwise, we will renounce the world, and take *Dīkṣā* along with you".

On the auspicious day of his marriage, Jambukumār sitting on a gorgeously-caprisoned elephant, and being fanned on both sides of milky-white yāk chowries, and with a large richly embroidered umbrella held over his head went to the house of his fathers-in-law, and married the eight beautiful girls. He, then, returned home with his eight newly married wives and wealth amounting to ninety crore gold coins presented by his fathers-in-law as his private property.





198 Vardhamāna's marriage

१९८ वर्र्द्धमानकुमारनुं पाणिग्रहण



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On the second day of his marriage, Jambukumār took his eight wives (at sunset), to the seventh storey of his palatial building for the purpose of instructing them in religious matters.

In the upper register of fig. 212. Jambukumār is represented as instructing religious matters to his wives. He is fully ornamented and dressed. In the lower register out of his eight wives, two are represented facing each other, and in fig. 213. remaining six wives are represented in three compartments (two in each) All the wives of Jambukumār are seen hearing carefully religious instructions from him.

### Plate 96

Fig. 214: *Bhadrabāhu and Varāhamihira*. Śrī Bhadrabāhuswāmī was a Brāhmaṇ residing at Pratiṣṭhānapura (modern Peṭhaṇa) in the Deccan. He had a brother named Varāhamihira. who had also taken *Bhāgavatī Dīkṣā*. When Bhadrabāhuswāmī was made an ācārya and the head of the Jaina Saṅgha by the *Guru*, on account of his extensive knowledge and superior natural powers, Varāhamihira became enraged and he left off ascetic life. Thereafter, he began to earn his livelihood by forecasting omens, preparing horoscopes etc. as he possessed sufficient knowledge of astronomy.

One day, Varāhamihira told the King that "in the middle of this big circle, a fish of fifty two *palas* will fall from the sky".

Bhadrabāhuswāmī said that: "It will dry up half *pala* on way, hence it will be of fifty one and half *palas* and will not fall in the middle but will fall at the corner". Bhadrabāhuswāmī's expectation proved correct and Varāhamihira's forecast proved wrong.

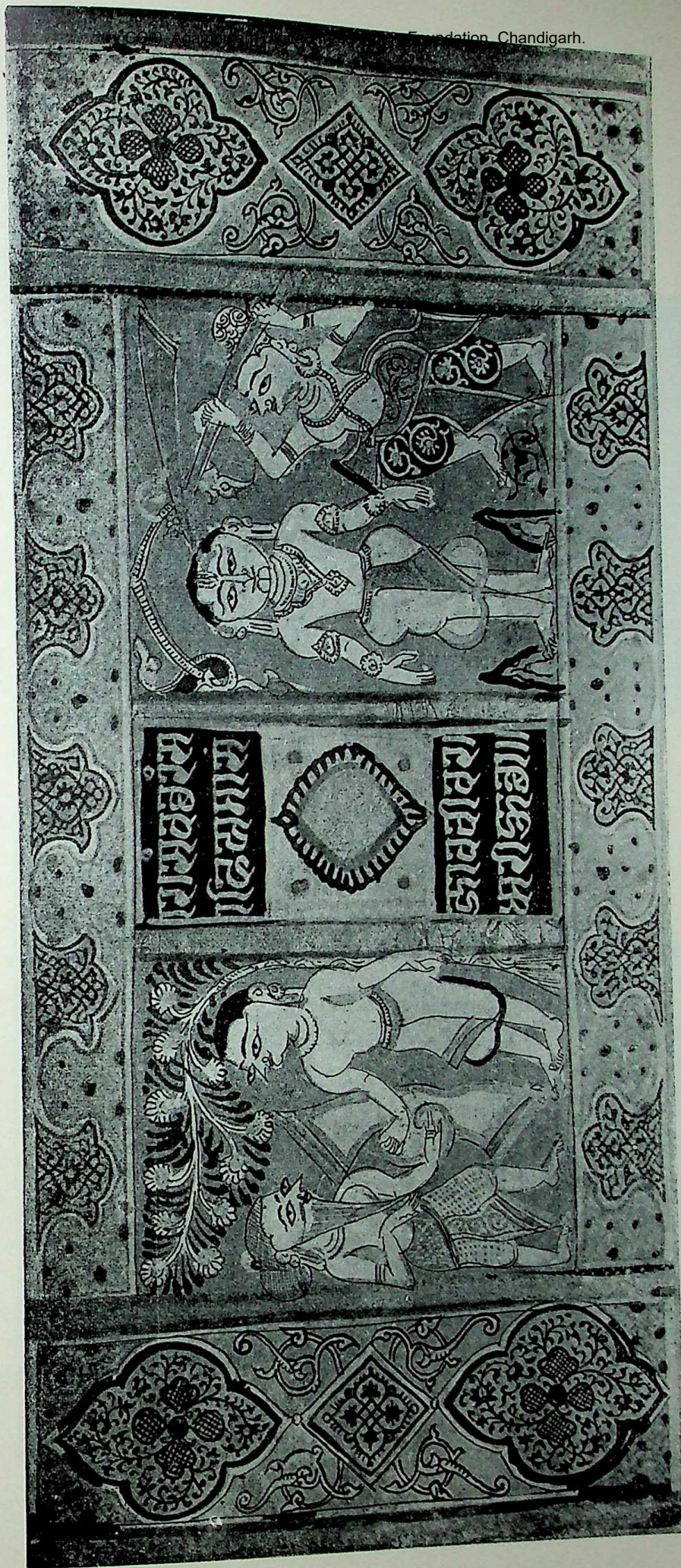
In the upper register on the left under a canopy, Bhadrabāhuswāmī is seated with a *muhapatti* in his upraised left hand. At the right is represented a fish at the corner of big circle having fallen from the sky.

In the lower register at the left is seated a monk and at the right is seated Varāhamihira, as the Brāhmaṇ. This is a unique representation.

Fig. 215: *Vajraswāmī and Kumārī Rūkimaṇī*. Once, while travelling. Vajraswāmī came to pāṭaliputra, stayed in a garden, and assuming a deformed appearance gave a sermon. The assemblage began to feel somehow that the *sādhū*'s physical appearance was not at all in keeping with his sermon. But on the next day, he appeared in his natural handsome form and preached them. The people were wonderstruck. Hearing from the *sādhvīs* about his awe-inspiring personality and extraordinary powers, Rukimaṇī, the daughter of Dhanaśreṣṭhi of that city felt attracted and she told her father that she would not marry anybody else except Vajraswāmī; she would better prefer death to marrying anyone else.

Hence, Dhanaśreṣṭhi approached Vajraswāmī, and requested him to accept Rukimaṇī, and added, "I shall offer you the millions of jewels in dowry. So please be kind to consider my kind request!".

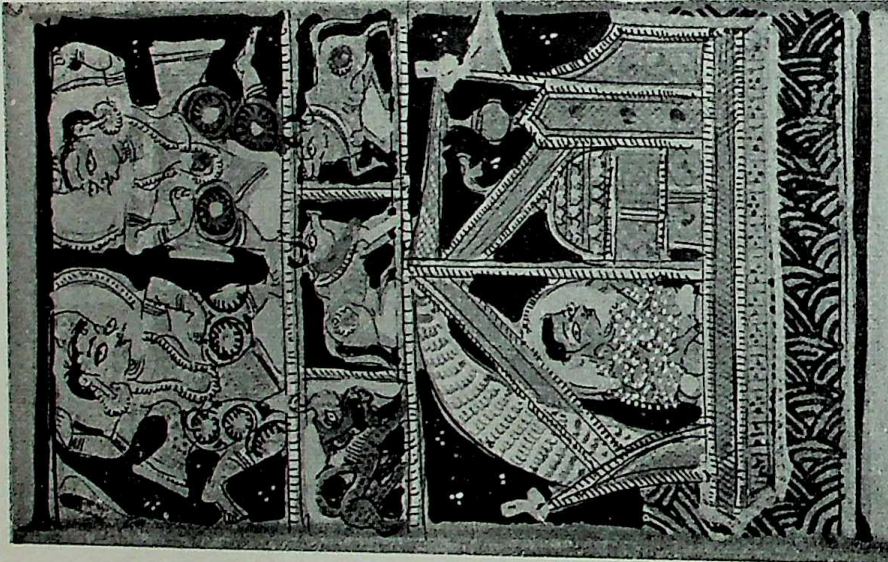




199 Mahāvīra gives away half his garment  
१९९ महावीरनु अर्धवस्त्र दान

200 Assault of the cowherd  
२०० गोबालनो उपसर्ग





201 Nāga Sudaṇṣṭra's attack upon Mahāvīra

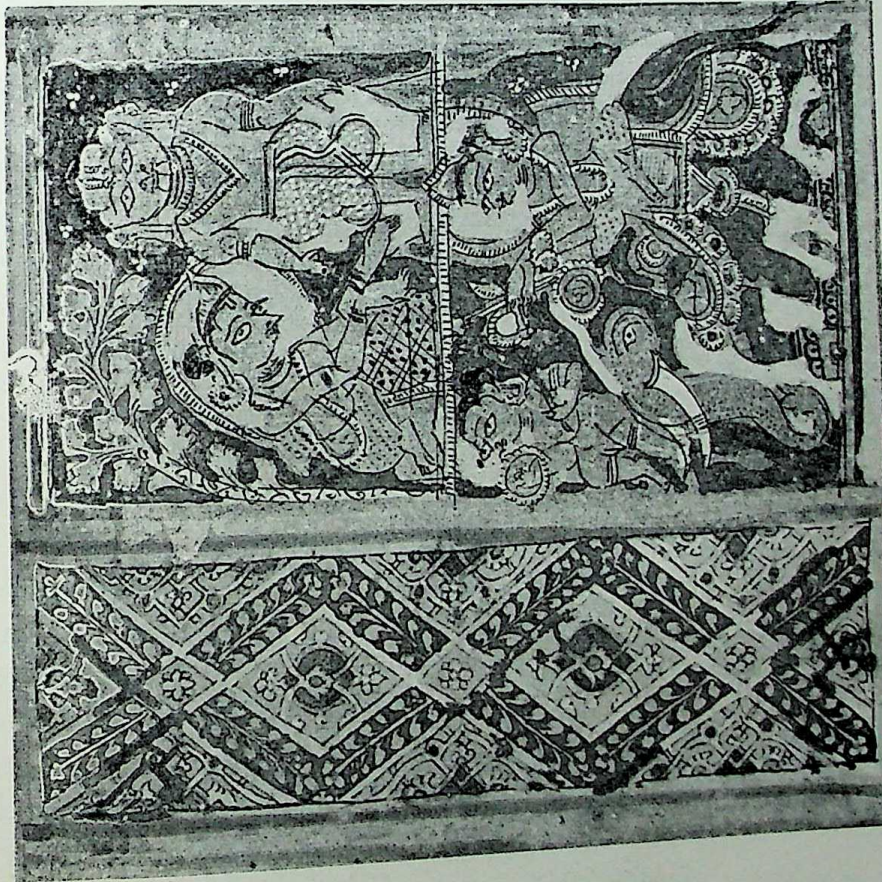
२०१ सुदंष्ट्र नागनो उपसर्ग



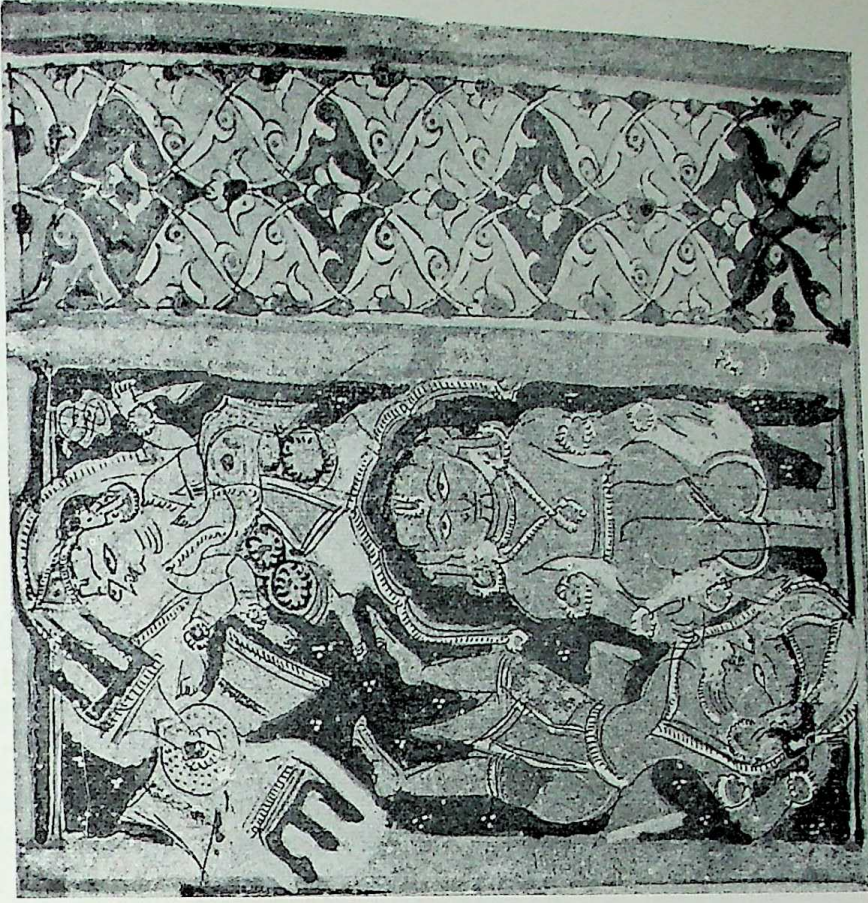
202 Kaṭapūtana's attack upon Mahāvīra

२०२ कटपूतनामो उपसर्ग



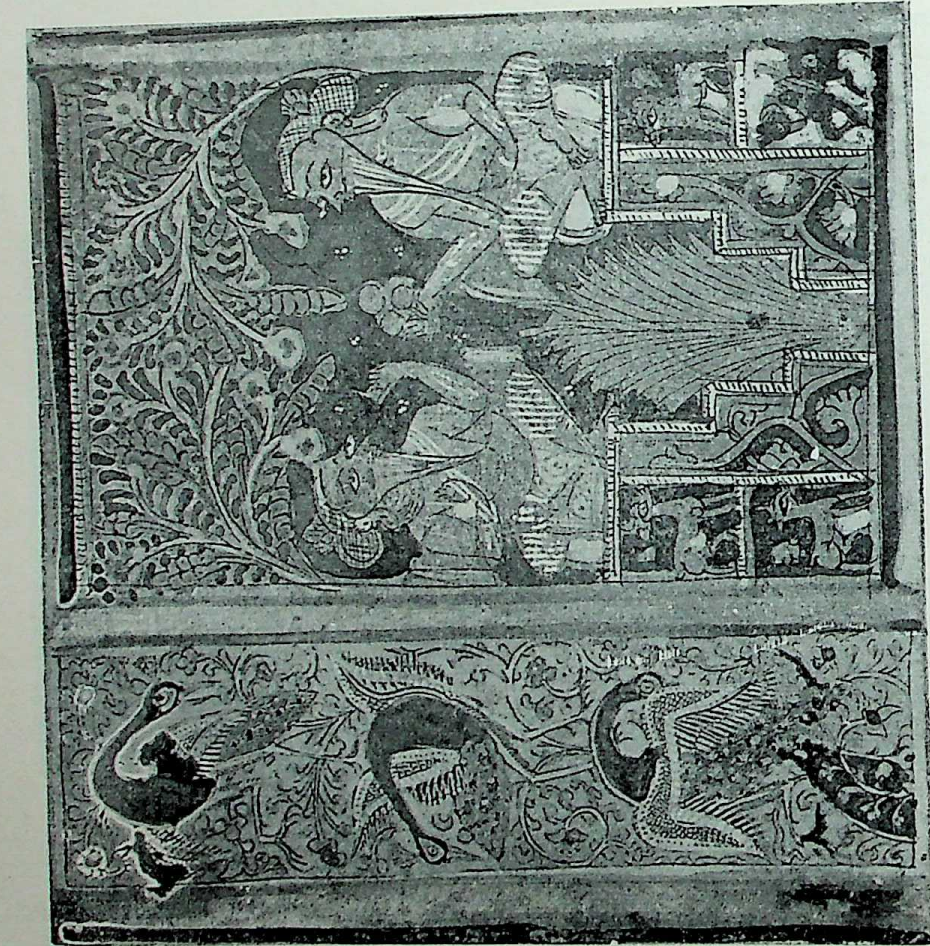


203 Asura Chamarendra worshipping Mahāvīra  
२०३ प्रभु महावीरनी स्तुति करतो चमरेन्द्र



204 Fight between Chamarendra Asura and Sakra  
२०४ चमरेन्द्रतो उत्पात





205 Two brahmans sacrificing yagna  
२०५ यज्ञ करतां वे ब्राह्मणो



206 Chandanabāla gives alms to Mahāvīra  
२०६ प्रभु महावीरने चंदनवाला



Vajraswāmī replied, "Sreṣṭhi! You seem to be a simple-hearted man! As you yourself are immersed in the ocean of the worldly pleasures, you want me to follow you! But bear in mind, that all those pleasures are volatile and transitory. If your daughter is really attracted towards me, she may follow the path which I follow. It is the surest and the best way!" Thus he succeeded in the convincing him; gave her *dīkṣā* and admitted her into the group of nuns.

In the upper register at the left of our painting, under a canopy Vajraswāmī is seated, Kumārī Rukimaṇī stands at the right corner facing him, seems offering the garland. The heap of jewellery is lying on the floor between them. In the lower register at the left a lotus is represented and at the extreme right corner, Dhanaśreṣṭhi is seated and seems offering jewellery with his upraised right hand. The lotus is represented to show the generosity of Vajraswāmī. This is also an unique scene never represented in any illustrated KS manuscript.

### Plate 97

Fig. 216: A page from the DVS KS. With beautiful decorations. The artist has represented various religious actions of the Jaina monks in both the panels which shows up-to-date knowledge of his representations.

The left panel has four compartments, which are to be seen from top to bottom: In the first compartment, at the left, under a canopy, one couple is seated discussing some topic. In the companion scene, a man is seated in worshipping attitude. In the second compartment, three Jaina monks are represented. First monk seems going outside from his residential place (*upāśraya*) to a temple for worshipping, while two other monks are seem going out for taking alms from the houses of the laymen. All have jars hanging in their hands, and the brooms under the armpits. In the third compartment also, three Jaina monks are represented. First monk is a *Guru*, seated on a *siṃhāsana* facing him, are two pupils, one of them is giving details of alms they got from the laymen's house and another is hearing attentively. Near the *siṃhāsana* are seated two laymen discussing a religious topic. In all the four compartments, beautiful decorated canopy is hanging.

The right panel has also four compartments, they are to be seen from the top to bottom: In the first compartment at the left stand a monk, second monk asking some religious questions to his preceptor seated on a *siṃhāsana*. A pupil is standing behind the *guru* in service at the extreme right. In the second compartment, monks are going, outside the *upāśraya* for the call of nature with broomed sticks in their right hands and water jars in their left hands. In the third compartment, at the left, stand second monk is kneeling before his *guru* for forgiveness. *Guru* is seated on a beautiful decorated *āsana* and seems to forgive his pupil by putting his left hand on his head. In the fourth compartment, two laymen are talking about some religious topics and a monk stand at the right hearing their talk. Nicely decorated canopy is hanging at the upper part of all the four compartments.



In the upper and lower panels, the artist has represented four deers and four hunters in every panel. The hunters are ensnaring the deer who are represented running. The artist has represented every creature in such a lively manner that they seem exact living creatures, which proves his mastery in the treatment of subjects.

### Plate 98

Fig. 217: A page from the DVS KS with elaborate beautiful decorations. On the left panel, is an illustration of the parrots flying up in the sky and descending to the earth in a small circle. There is a beautiful combination of the eight heads of the parrots; and the fishes are seen swimming in the water, and the vultures following to catch them. At the bottom, extreme left side the artist has represented a peacock couple in very attractive style. The representation of the birds, fishes and the flower plants is not only significant but also beautiful.

In the right panel, are seen different kinds of birds flying in the sky at the top of the panel, and a big ship with the varieties of the birds seated on the different parts of it. Moreover, a peacock is represented turning back his neck in such a lively mood that we have to admire craftsmanship of the artist. Also at the bottom of the panel, he has represented an unfathomable ocean of water with the fishes swimming in it.

In the upper panel, the artist has shown six peacocks facing each other, three times; i. e. six peacocks are represented altogether. In the lower panel, the six double peacocks are shown i. e. altogether, twelve peacocks in different attitudes. The representation of the peacocks reflects the mastery in the craftsmanship of the artist.

### Plate 99

Fig. 218-221: The peacocks decorated in the side panels of DVS KS.

Fig. 218: The decoration of the peacocks. The artist has represented double peacocks, in five lines, i. e. ten peacocks.

Fig. 219: The decorations of peacocks. Here, the artist has represented ten peacocks also in the same position.

Fig. 220: The decorations of peacocks. The artist has represented two water-jars in the middle of the panel, and beginning from the top: a pair of peacocks, a pair of parrots, a pair of peacocks, a pair of parrots and a pair of peacocks.

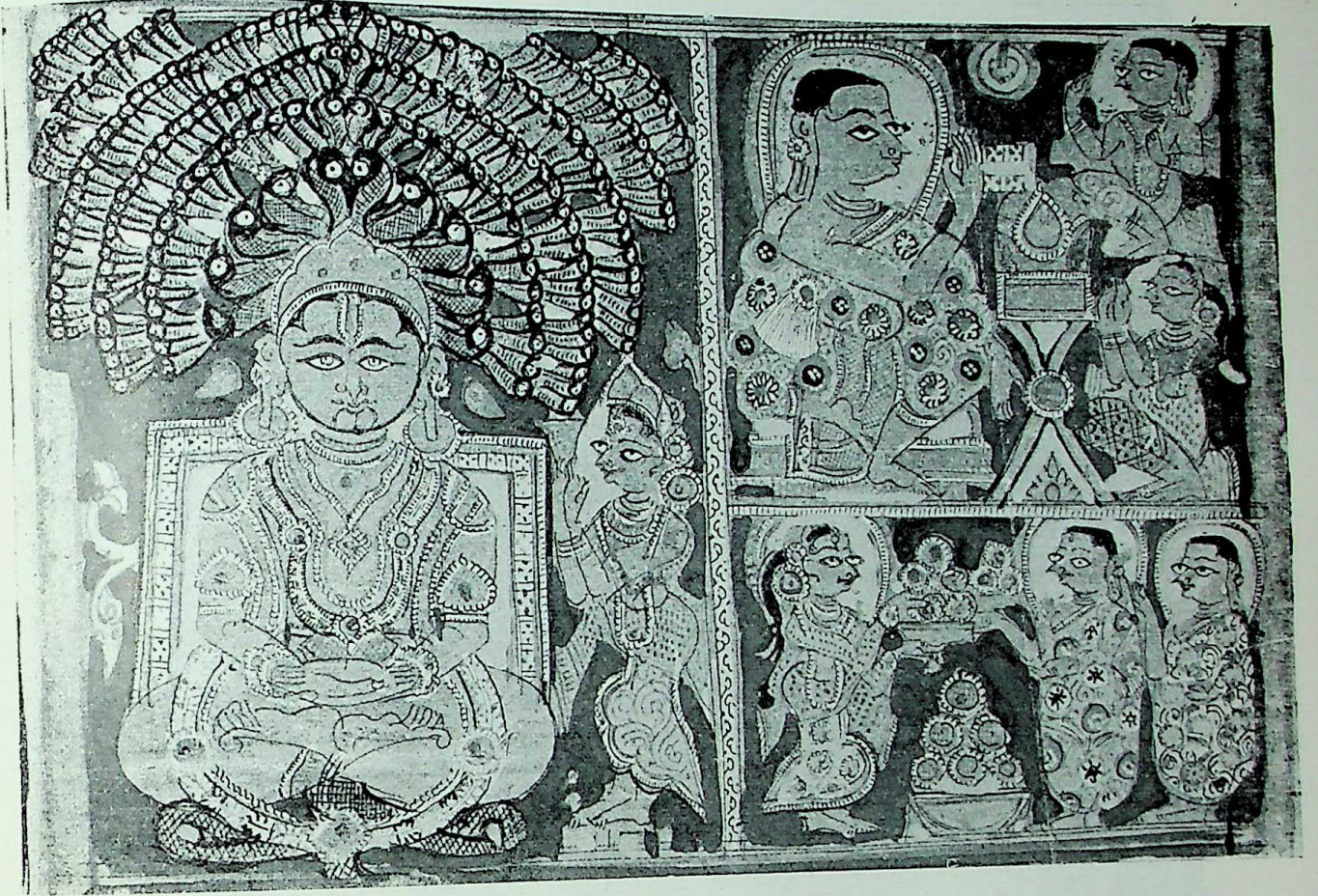
Fig. 221: Three pairs of peacocks, but the artist has represented in each pair one head and two bodies very skillfully.

### Plate 100

Fig. 222-224: The peacocks decorated in the side panels of DVS KS.

Fig. 222: In this panel a pair of peacocks at the top and a pair of the peacocks, at the bottom, the centre is represented with the beautiful geometrical design.

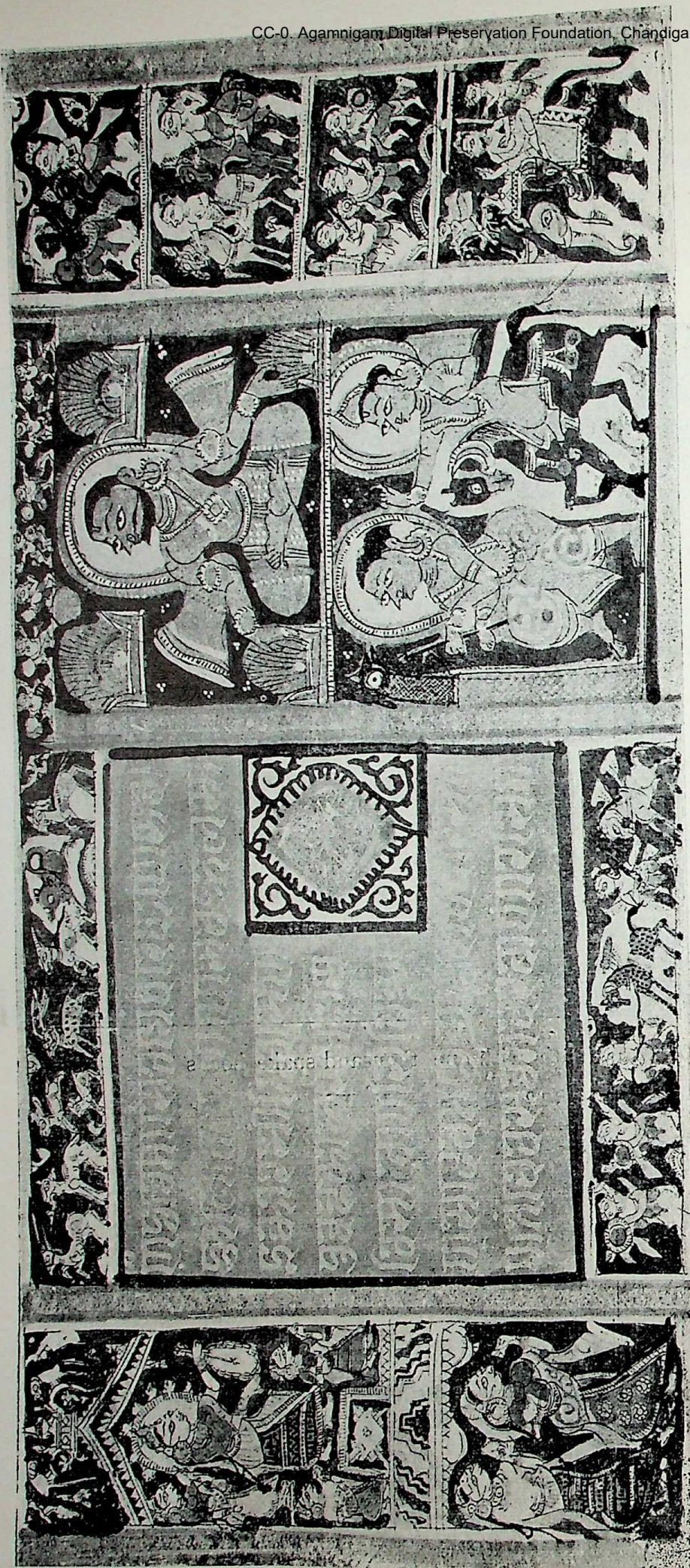




207 Pārśvanāth with one thousand snake hoods

२०७ सहस्रफणा पार्श्वनाथ

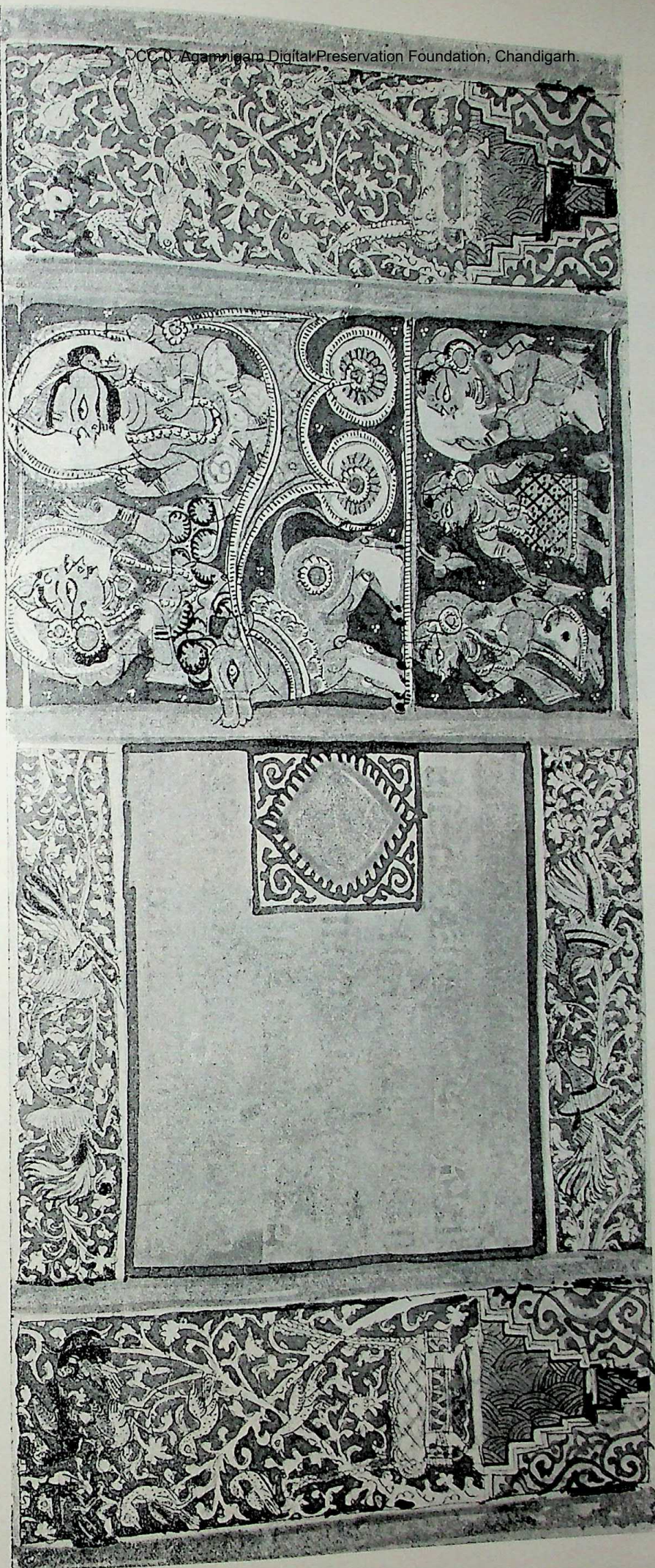




208 Kamaṭha performing the five fire penance

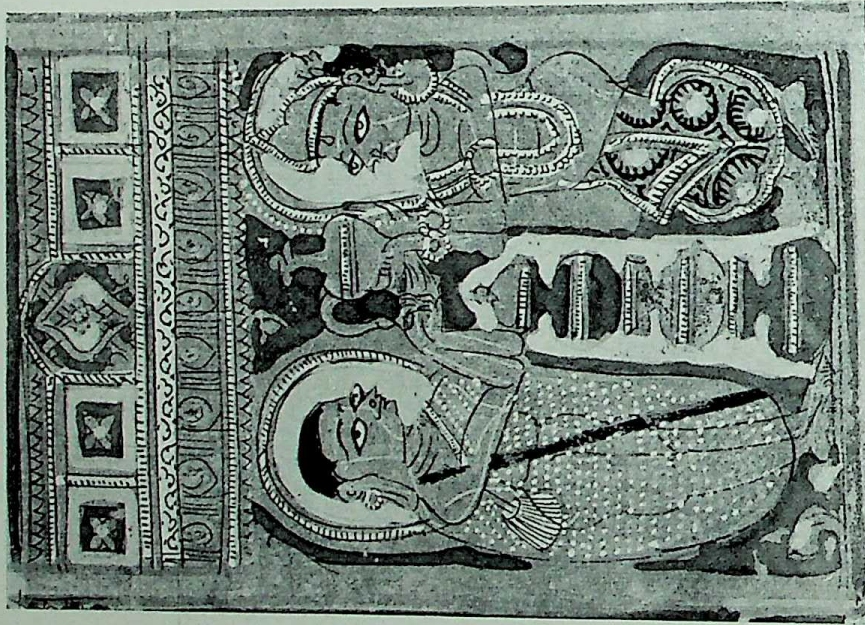
२०८ कमठ पंचाग्नि तप तपे छे





209 Arishtanemi riding to the bridal pavilion  
२०९ रथमां बेसी परणवा जतां अरिष्टनेमि





210 Rṣabha receives the first alms

२१० श्री ऋषभदेवनं प्रथम पारणं



211 Bāhubali worshipping Dharmachakra

२११ धर्मचक्रने वंदन करतां बाहुबलि



Fig. 223 : Here, one peacock at the top, one in the centre, and one at the bottom; i. e. three peacocks are represented, in different actions. The mastery of the artist for the representation of such beautiful peacocks is reflected in the panel.

Fig. 224 : In this panel, there are flowers at the top, centre and at the bottom; altogether three flowers, two peacocks in the centre (both the sides of the flowers), and a baby peacock, at the extreme right corner.

### Plate 101

Fig. 225-228 : The parrots decorated in the side panels of DVS KS.

Fig. 225 : In this panel, the artist has shown two parrots seated on the plant bent with the weight of the fruits, and at the bottom a couple of Indian cranes.

Fig. 226 : Here, the artist has illustrated a couple of parrots seated in the upper portion and another couple in the lower portion. Remaining portion is decorated by the beautiful geometrical design.

Fig. 227 : In this panel, the artist has represented a parrot couple at the top of the first compartment, another on the corner of second compartment, two more on the corner of the third compartment and the fourth pair at the bottom corner. Altogether he has represented eight parrots facing each other, and three beautiful geometrical designs in three compartments.

Fig. 228 : Here, also, like our fig. 225, the artist has represented two parrots—one at the top and the other at the bottom—seated on a branch of beautiful flower-plant.

### Plate 102

Fig. 229-232 : The parrots and the other birds decorated in the side panels of DVS KS.

Fig. 229 : Here, the artist has represented the two parrots in the corners at the top side and the other two parrots in the corners at the bottom side, altogether four parrots; other birds seated on the branches of the flower-plants.

Fig. 230 : In this panel, the artist has represented the two parrots on both the sides on the top of the beautiful lofty tree. Near the lofty tree at the left date-tree is bent with the load of the dates. Also at the right, is seen the third plant.

The artist of this beautifully decorated manuscript has illustrated in separate panels the peacocks and the parrots in different positions. Only selected decorations have been represented here. Figs. No. 218 to 230 are published for the first time for the benefit of the art-lovers.

Fig. 231 : A big tree, with different kinds of birds seated on it and the monkeys jumping on the branches are seen. Every figure is drawn with utmost care and skill.



Fig. 232: In this panel, there is a big ship passing in the unfathomable ocean of water and above the ship, the birds are flying in the sky. Also a combination of the five birds is represented in the upper register.

### Plate 103

Fig. 233-236: The birds and the beautiful flower-plants decorated in the side panels of DVS KS.

Fig. 233: In the middle of this panel, a unique combination of the five peacocks with one head is represented very artistically. At the top and bottom, a beautiful decoration is represented.

Fig. 234: Here, at the top and the bottom is a fine geometrical design; and three parrots and two Indian cranes are also represented in the centre of the panel.

Fig. 235: The most beautiful Persian flower-plant with three birds seated on it is represented very dexterously.

Fig. 236: Beautiful Persian flower-plant with birds in different positions. Different kinds of birds decorate the panels of this unique illustrated manuscript. Figs. 231-236 are published for the first time in this volume.

### Plate 104

Fig. 237: The flower-plant blooming with flowers and different types of birds seated on the branches.

Fig. 238: Persian flower-plant with flowers executed in assorted charming colours.

Fig. 239-240: In these two panels, the artist has shown varieties of flower-plants to decorate the pages.

### Plate 105

Fig. 241-244: In these four panels, the artist has represented assorted flower-plants with different varieties of flowers drawn in assorted pleasing colours.

### Plate 106

Fig. 245-248: Beautiful flower-plants and the geometrical designs decorated in the side panels of DVS KS.

Fig. 245-246: Two panels showing beautiful plants executed in the Persian style.

Fig. 247-248: Different geometrical designs,

### Plate 107

Fig. 249-252: Different geometrical designs for decoration of four panels.

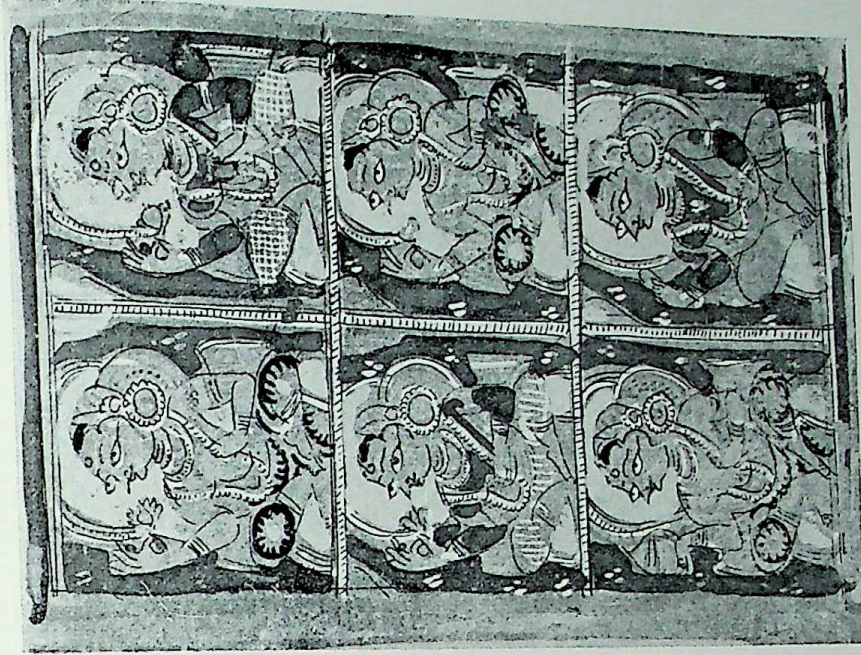
### Plate 108

Fig. 253-256: Four beautiful geometrical designs to decorate the panels.



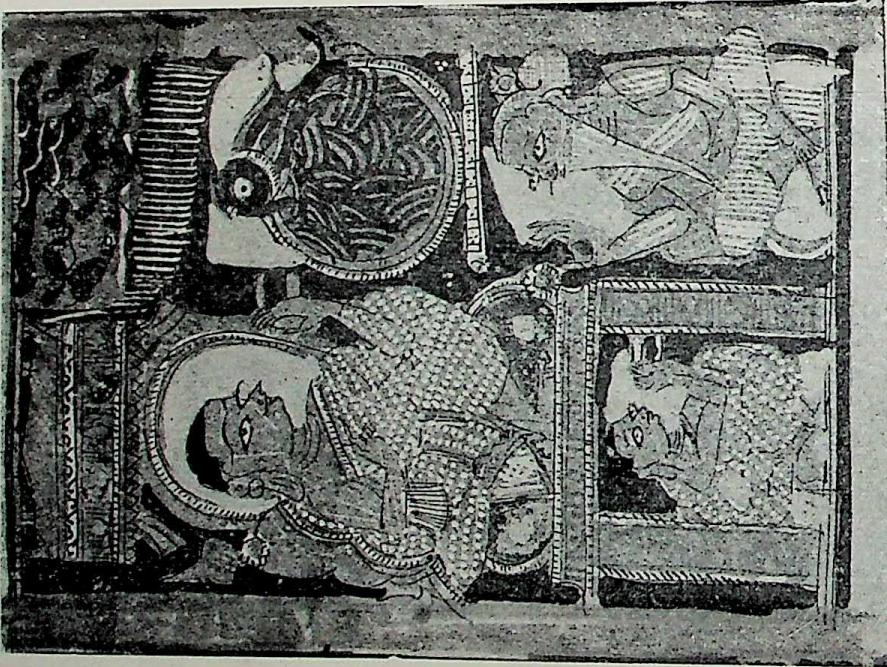


212 Jambukumār with his two wives  
੨੧੨ ਜੰਮ੍ਹੁਕੁਮਾਰ ਪੋਤਾਨੀ ਵੇ ਪਤਨੀਓ ਸਹਿਤ

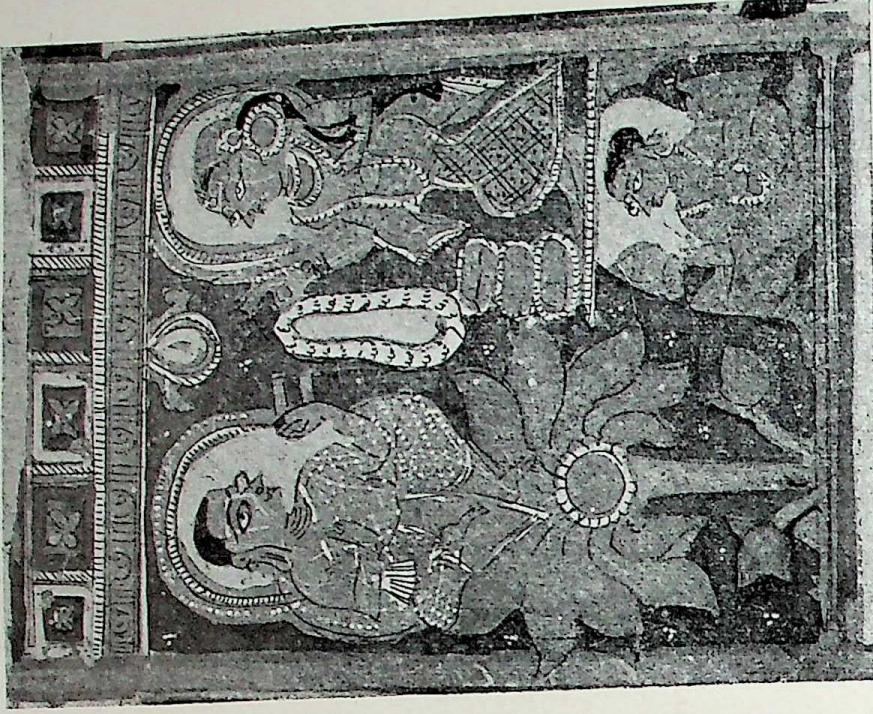


213 Six wives of Jambukumār  
੨੧੩ ਜੰਮ੍ਹੁਕੁਮਾਰਨੀ ਛ ਪਤਨੀਓ



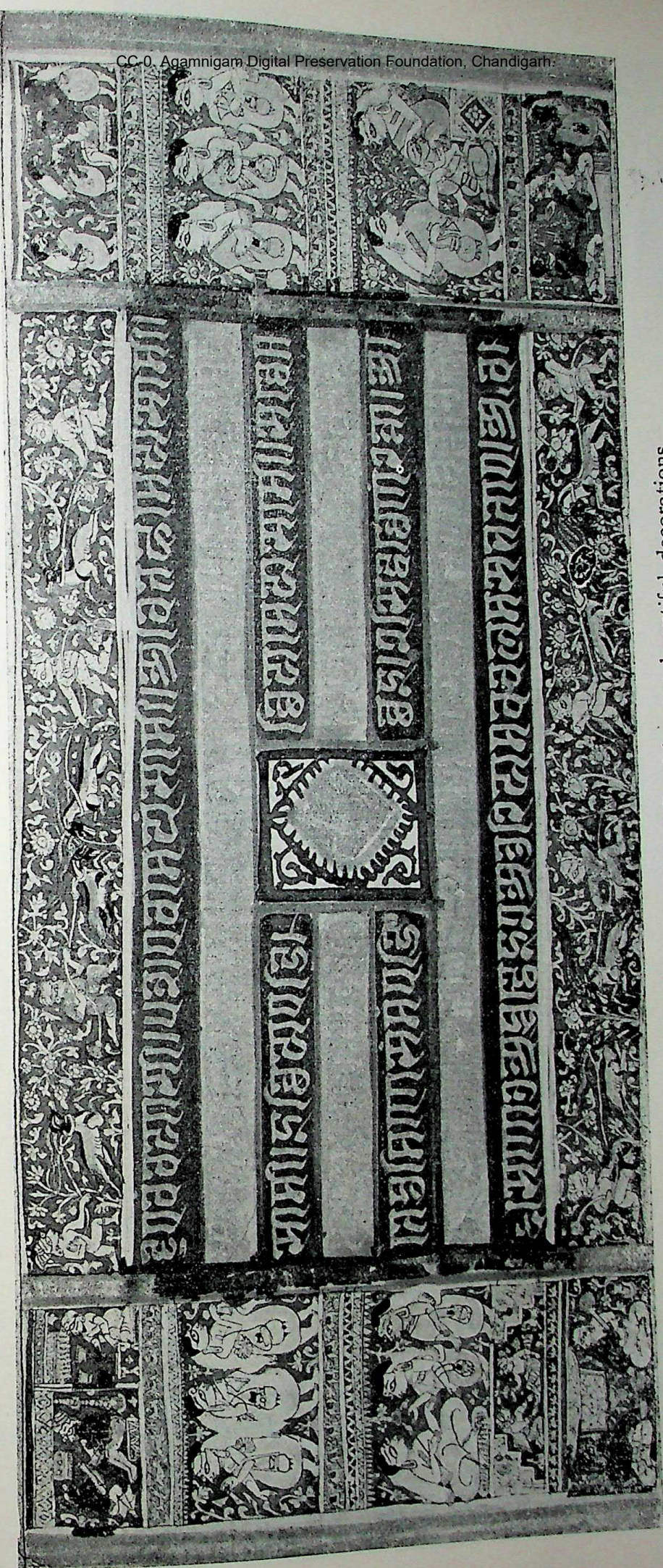


214 Bhadrabāhu and Varāhamihira  
૨૧૪ આર્ય ભદ્રબાહુ અને વરાહમિહિર



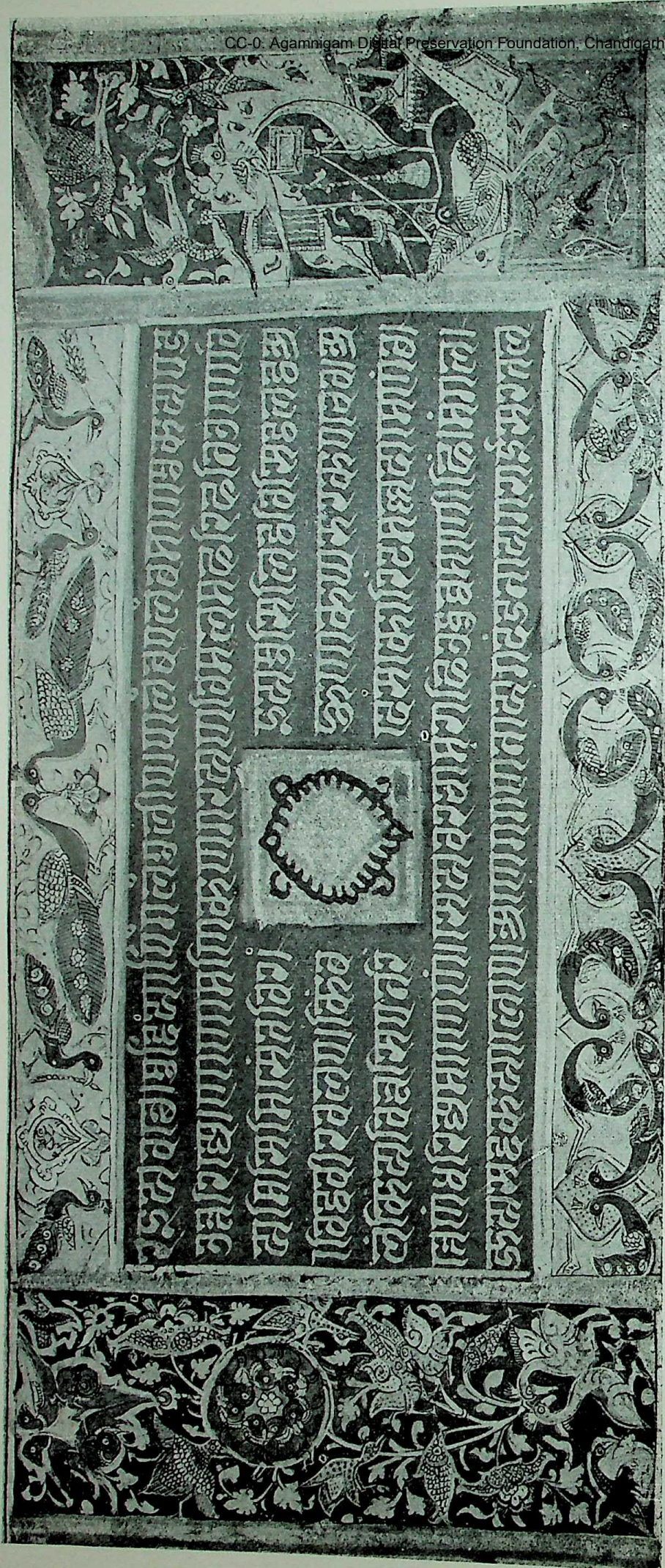
215 Vajraswāmī and Miss Rūkimani  
૨૧૫ વજ્રસ્વામી અને કુમારી રુકિમણી





216 A page from the DVS KS with most beautiful decorations  
 २१६ कल्पवृक्षनी हस्तप्रतनुं सुंदरतम सुशोभनोवाञ्छुं एक पातुं





217 A page from the DVS KS with most beautiful decorations

२१७ कल्पसूत्रनी हस्तप्रतनुं सुंदरतम सुशोभनीनालुं पक्क पानुं



### Plate 109

Fig. 257-260 : Four symmetrical designs for decorations.

### Plate 110

Fig. 261-264 : Four lively geometrical designs.

The artist has represented many geometrical designs to decorate panels to this artistic manuscript out of which some selected specimens such as No. 247 to 264 are published here for the first time, for the benefit of the lovers of Indian art.

### Plate 111

Fig. 265-268 : The elephants and the kings decorated in the side panels of DVS KS.

Fig. 265-266 : The elephants with beautiful *howdah* and the elephant-riders on them.

Fig. 267 : This panel is executed in three compartments. At the top of the panel, seven elephants and at the bottom six elephants are illustrated. While, at the right and left sides, nineteen elephants are shown. Further, five elephants are represented at the top of second compartment and another five elephants at the top of the third compartment. Altogether, sixty elephants are executed to decorate this panel. Every elephant stands in different posture. In the first compartment, an unknown subject is executed. In the second compartment, an unknown king is seated on the throne. A male servant stands in service facing him. The royal umbrella is executed above him. In the third compartment, there is jumping lion with a man seated on it.

Fig. 268 : Three compartments are executed in this panel. At the top is a panel of six elephants. In the centre of first compartment at the right, a man is seated on an *āsana* talking with the another man standing in reverence. Between them is a stool. At the top of the second compartment is the panel of five elephants and at the top of the third compartment is another panel of five elephants. In the centre of the second compartment, a king is seated on the golden throne talking with the male servant standing at the left with a royal umbrella. In the third compartment, there is a man riding on a rhinoceros. Seven elephants are represented in the bottom panel. On the left panel, nineteen elephants and in the right panel another twenty elephants are illustrated. In this way, sixty-two elephants decorate this panel.

The artist has represented the elephants to decorate the panels of this *Kalpasūtra* manuscript. Out of the whole lot only four selected panels are published (265 to 268) for the first time for the lovers of the animal world.

### Plate 112

Fig. 269-272 : The camels, flower-plant, the King and an Emperor are decorated in the side panels of DVS KS.

Fig. 269 : To decorate this panel, eight camels are shown at the top, and on the left side from top to bottom are twenty four camels and on the right side, there



are sixteen camels, and at the bottom another eight camels, altogether artist has drawn fifty six camels in different postures. In the middle of the panel, the flower plant is represented with blooming flowers. The artist has decorated this panel very artistically.

Fig. 270: This panel has three compartments. In the first compartment, a woman is lying on a precious golden coach with a female attendant on either side to serve her. In the second compartment, a rich man is represented fully ornamented and dressed with a male servant on both the sides ready to serve. In the third compartment, there are two camel riders.

Fig. 271: In the middle of the panel an unknown Emperor on the golden throne is seated with a royal umbrella hanging above his head. Two cavalrymen are shown above the royal-umbrella. Two male servants are in attendance. In the bottom panel, there are some birds.

Fig. 272: Like Fig. 271 in the centre, an unknown king is seated on a golden throne. The royal umbrella is hanging above his head and he holds a lotus in his upraised right hand. Two cavalry soldiers are represented above the umbrella facing each other; they are fighting. At the bottom, two women are represented conversing.

If, an Emperor of Fig. 271 and the king of Fig. 272, can be indentified, the exact time of the manuscript writing can be ascertained.

### Plate 113

Fig. 273-276: The elephant-riders, horseriders and the peacock decorated in the side panels of DVS KS.

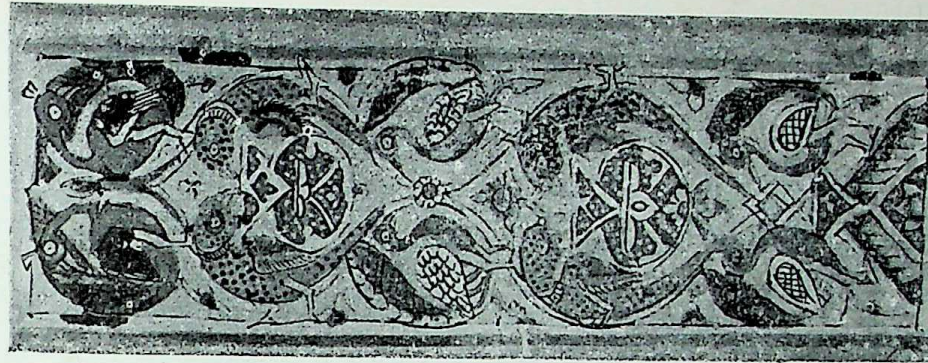
Fig. 273: This panel is executed in three compartments. A horse-rider in the first, two infantry soldiers in the second, and an elephant-rider in the third compartment.

Fig. 274: This panel also executed in three compartments. A horse-rider is in the first compartment, an elephant rider in the second and an infantry soldier is seated with shield and sword represented in the third compartment.

Fig. 275: This panel contains the paintings of warriors seated on horses in four rows of four, sixteen warriors, altogether. Above the group of horsemen are groups of five men watching, from top of a city wall, each man holding a pennant. Does this represent the evidence of a foreign invasion at the time when the painting was drawn?

Fig. 276: At the top, a horseman seems descending from the sky. In the middle of the panel, the elephant-rider is represented facing back side, and the elephant is running very fast with his trunk upraisad. At the bottom, a handsome peacock is seen coming down from the sky. The horse-rider, the elephant-rider and the peacock are represented in the most lively manner. The perfection of craftsmanship of the artist is fully represented in these beautiful paintings.

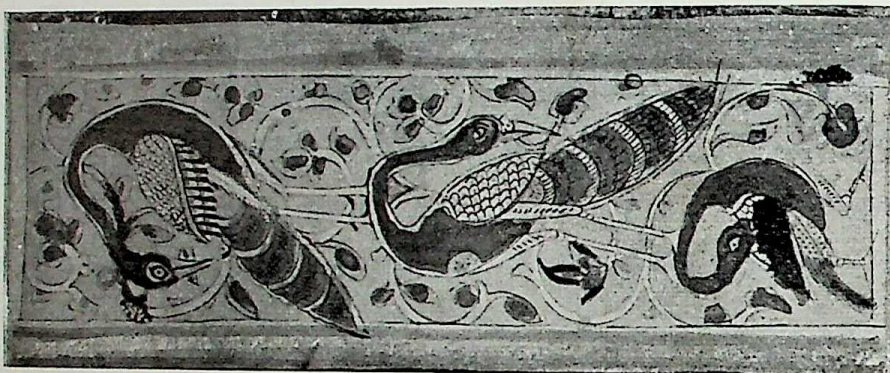
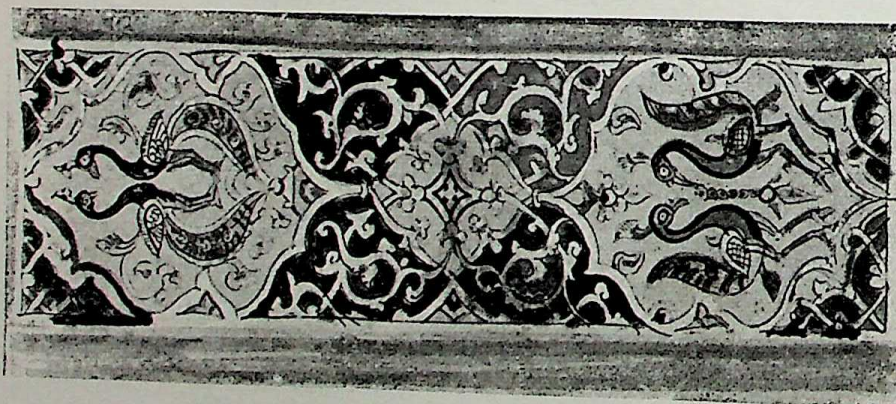




218-221 The Peacocks decorated in the side panels of DVS KS

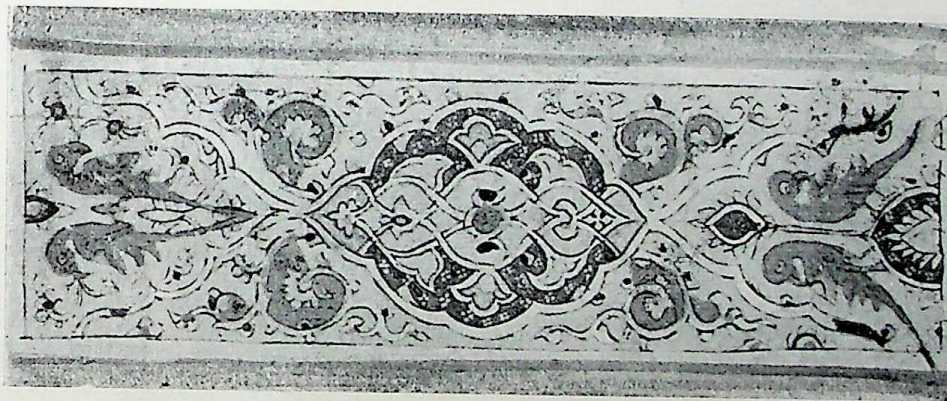
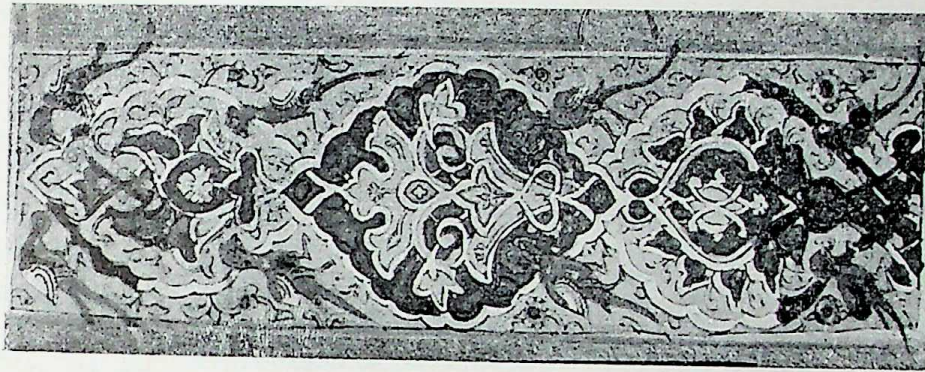
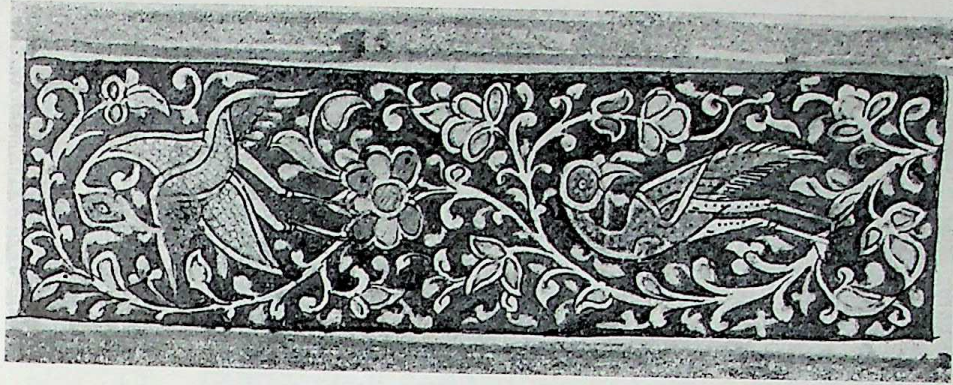
२१८-२२१ मयूरपक्षीनां सुशोभनो





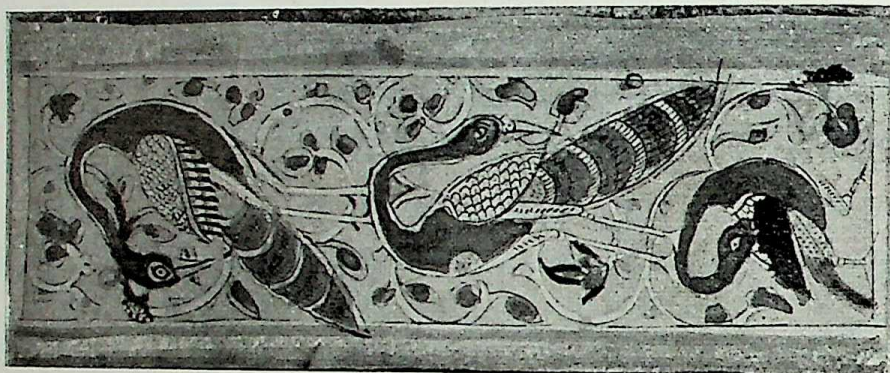
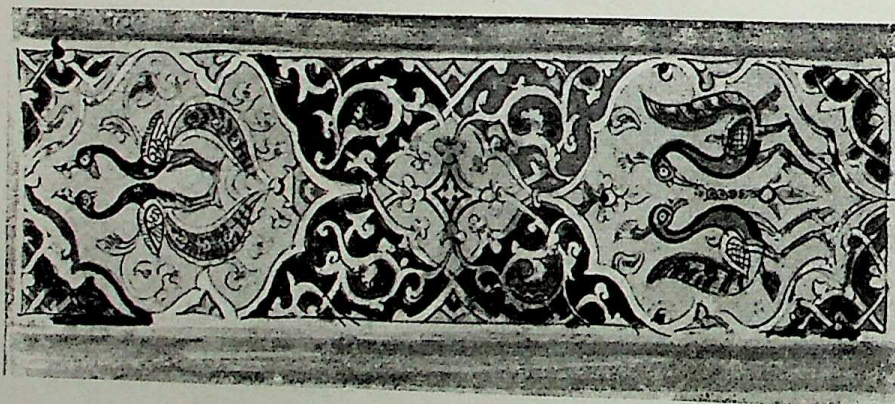
222-224 The peacocks decorated in the side panels of DVS KS  
२२२-२२४ मयूरपक्षीनां सुशोभनो





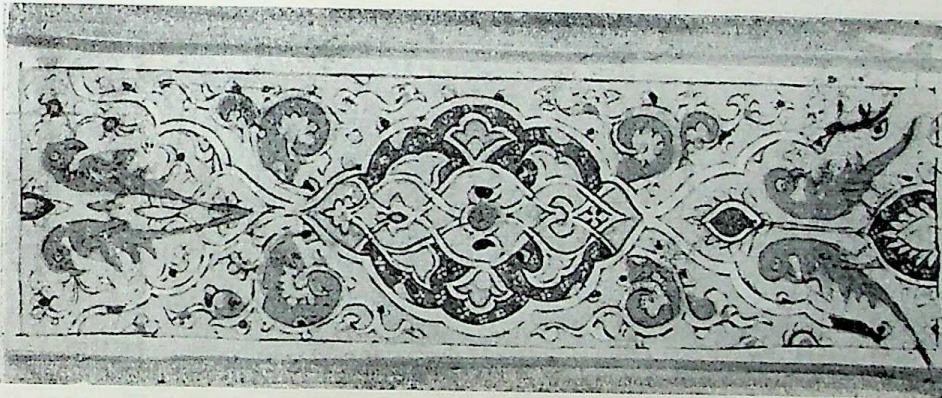
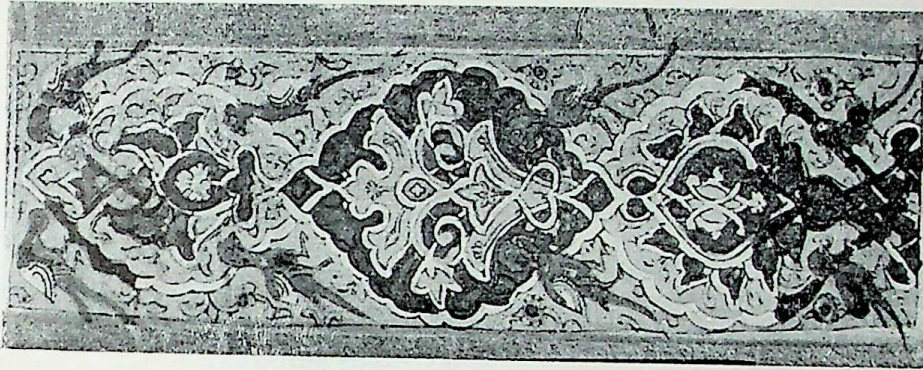
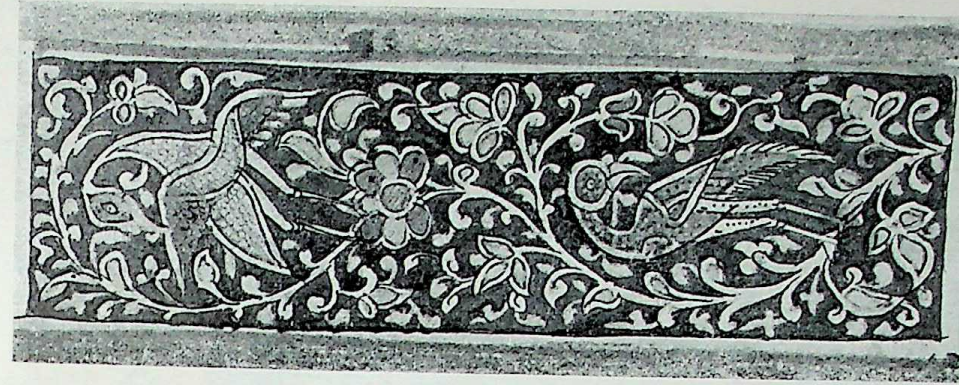
225-228 The parrots decorated in the side panels of DVS KS  
२२५-२२८ पोपटर्नां सुशोभनो





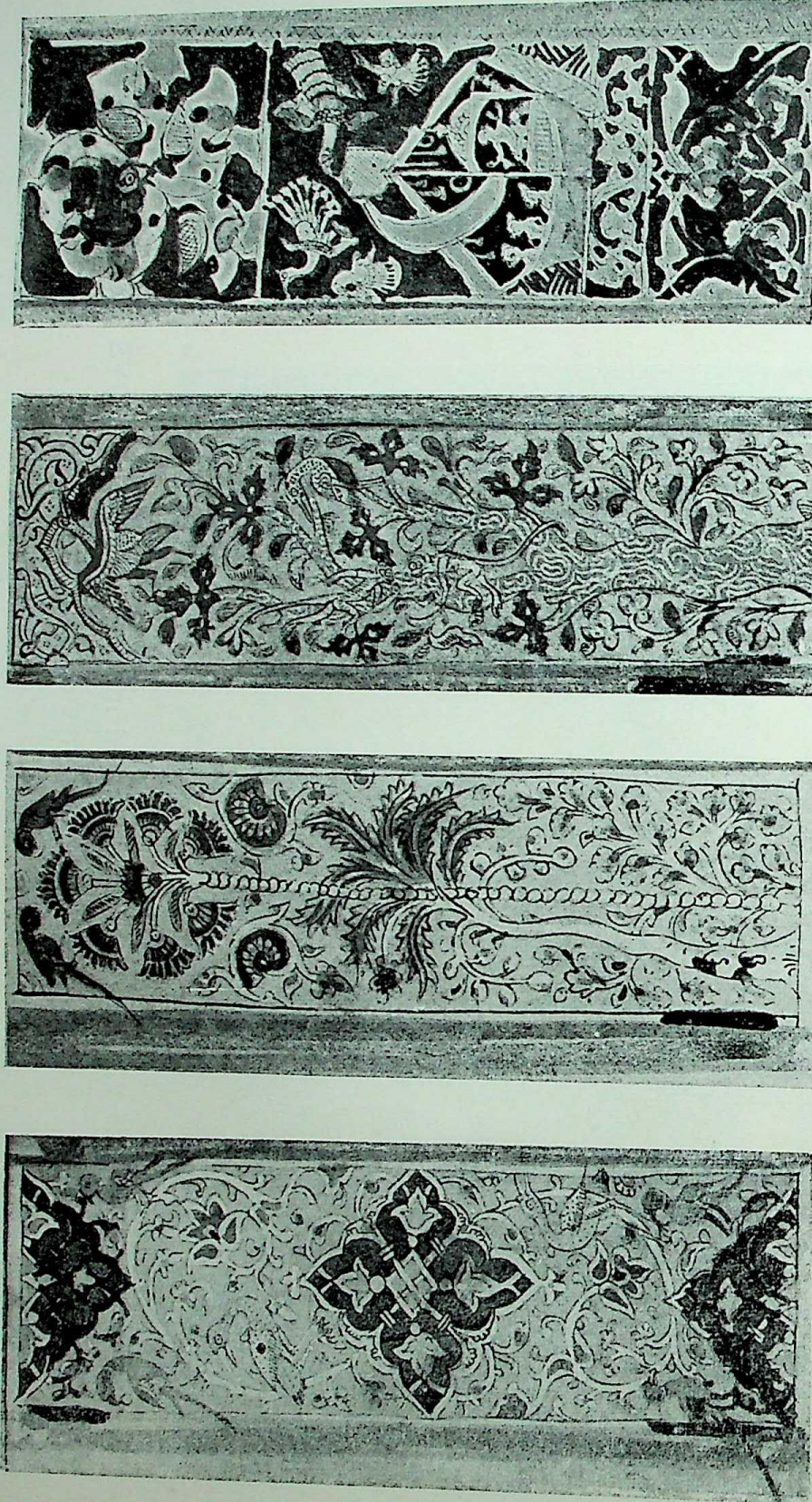
222-224 The peacocks decorated in the side panels of DVS KS  
२२२-२२४ मयूरपक्षीनां सुशोभनो





225-228 The parrots decorated in the side panels of DVS KS  
२२५-२२८ पोपटनां सुशोभनो





229-232 The parrots and other birds decorated in the side panels of DVS KS  
२२९-२३२ पोपट तथा बीजां पक्षीओनां सुशोभनो



### Plate 114

Fig. 277-279: The dancing figures and flying ladies decorated in the side panels of DVS KS.

Fig. 277: In the upper compartment of this panel, one beautiful lady is dancing with a lute in both hands. She is nicely dressed and ornamented. In the middle of the panel, the artist has represented tiny swans in five panels. In the bottom panel, another beautiful dancing lady is represented.

Fig. 278: The execution of this panel is similar to Fig. 277, with minor changes. This is a companion piece to Fig. 277.

Fig. 279: The artist has represented in this panel two flying ladies descending from the sky. The mode of execution of figures of two ladies represents the Persian style. The ladies illustrated as flying are represented for the first time in the *Kalpasūtra* manuscript executed in the Western Indian style.

### Plate 115

Fig. 280-283: The dancing figures decorated in the side panels of DVS KS.

Fig. 280: This panel has five compartments. In the first and third compartment, two ladies are represented singing and dancing. Second and fourth compartments show a handsome decoration of blooming flowers. In the last (fifth) compartment, there is a pair of swan facing each other.

Fig. 281: This panel has also the five compartments, like Fig. No. 280. It is the companion panel to Fig. 280.

Fig. 282: Top: The right hand holding some ornaments, left hand in *vitarkamudrā*; the left foot slightly raised; wears a scarf, half-slaved bodice, *sārī* and ornaments with plaited coiffure and flowered background.

Fig. 283: Bottom: Holds a *vīṇā* in the right hand, the left hand in *vitarkamudrā*, face to the right; the right foot bent and raised; wears a scarf, bodice, *sārī* and *paṭkā* with plaited coiffure; flowered background.

The paintings represented in Fig. 280 to 283 are the best examples amongst the dancing poses, published so far. Every detail of these paintings is executed in such a dexterous manner that the art represented make everyone pause to think.

Is it the Gujarātī lady which the artist has illustrated? Is she playing the *garbā*? The intelligent and artistic representation reflect the perfection of the aesthetic sense of the artist.









233-236 The birds and the beautiful flower plants decorated in the side panels of DVS KS  
२३३ २३६ पक्षीओ तथा फूलनां छोडवाओनां सुशोभनो

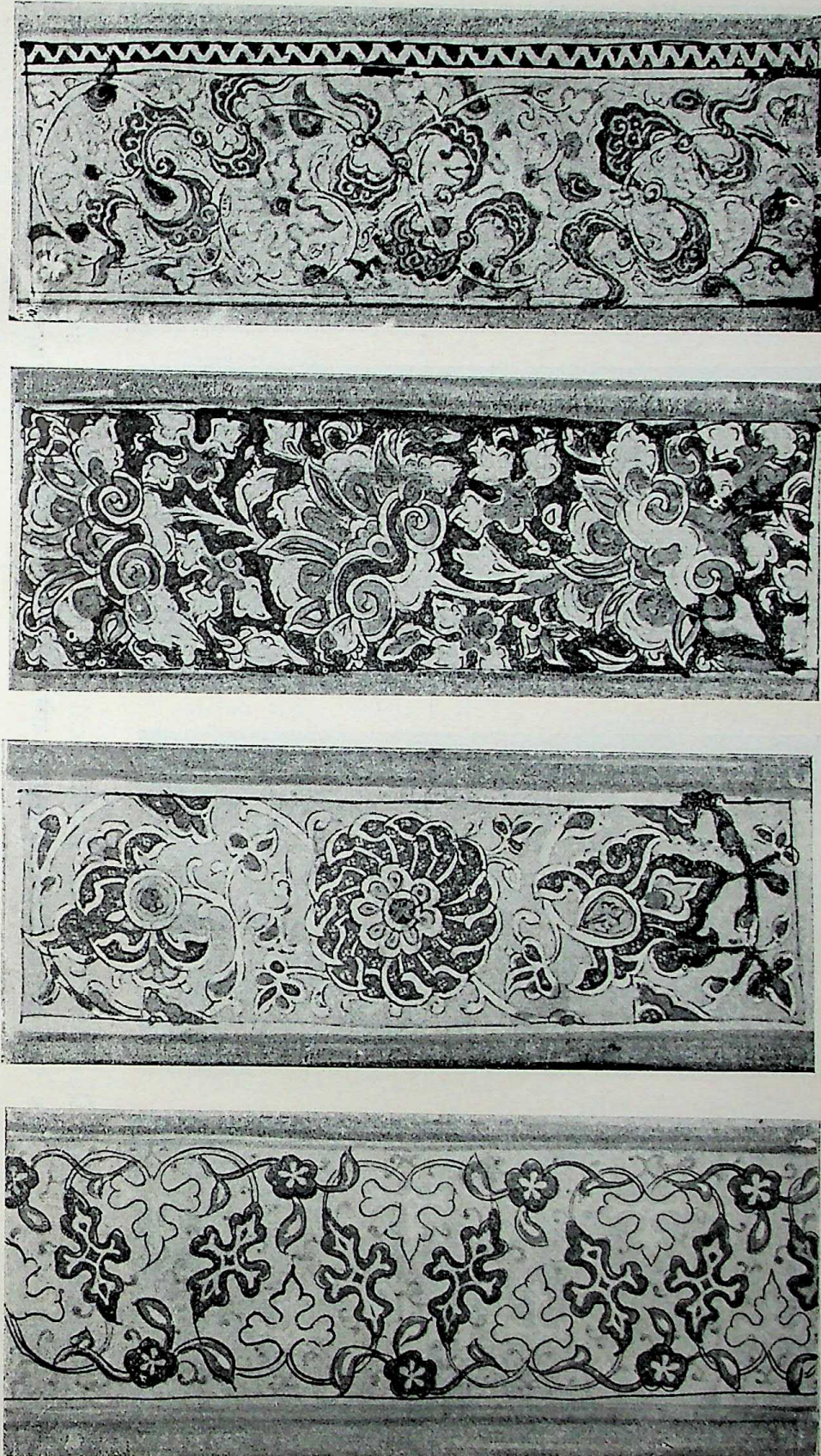




237-240 The beautiful flower plants decorated in the side panels of DVS KS

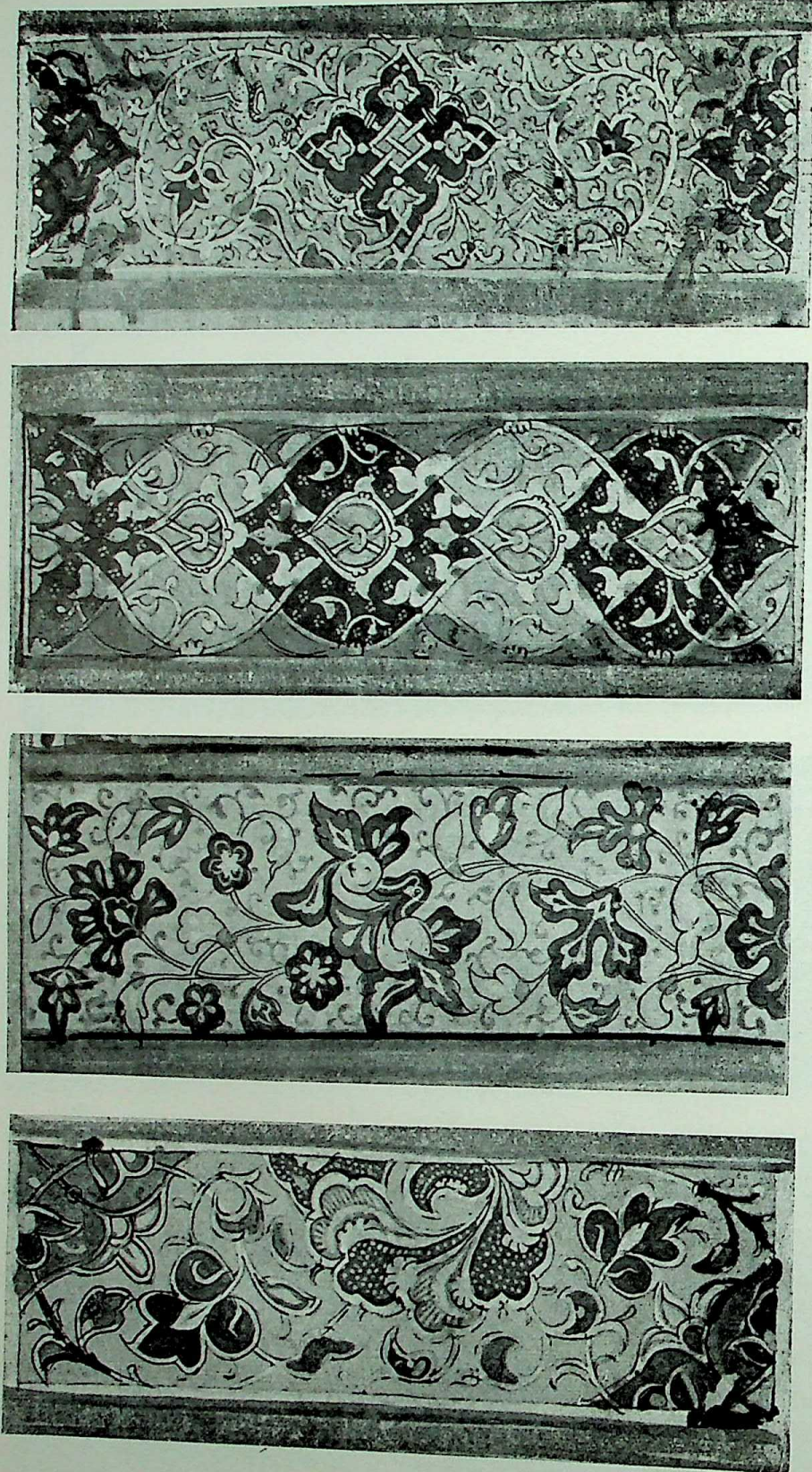
२३७-२४० फूलनां सुंदर छोडवाओंनां सुशोभनी





241-244 The beautiful flower plants decorated in the side panels of DVS KS  
२४१-२४४ फूलनां सुंदर छोडवाओनां सुशोभनो





245-248 The beautiful flower plants and geometrical designs decorated in the side panels of DVS KS  
 २४५-२४८ फूलनां सुंदर छोडवाओ अमे भौमिक्तिक आकृतिओनां सुशोभनो



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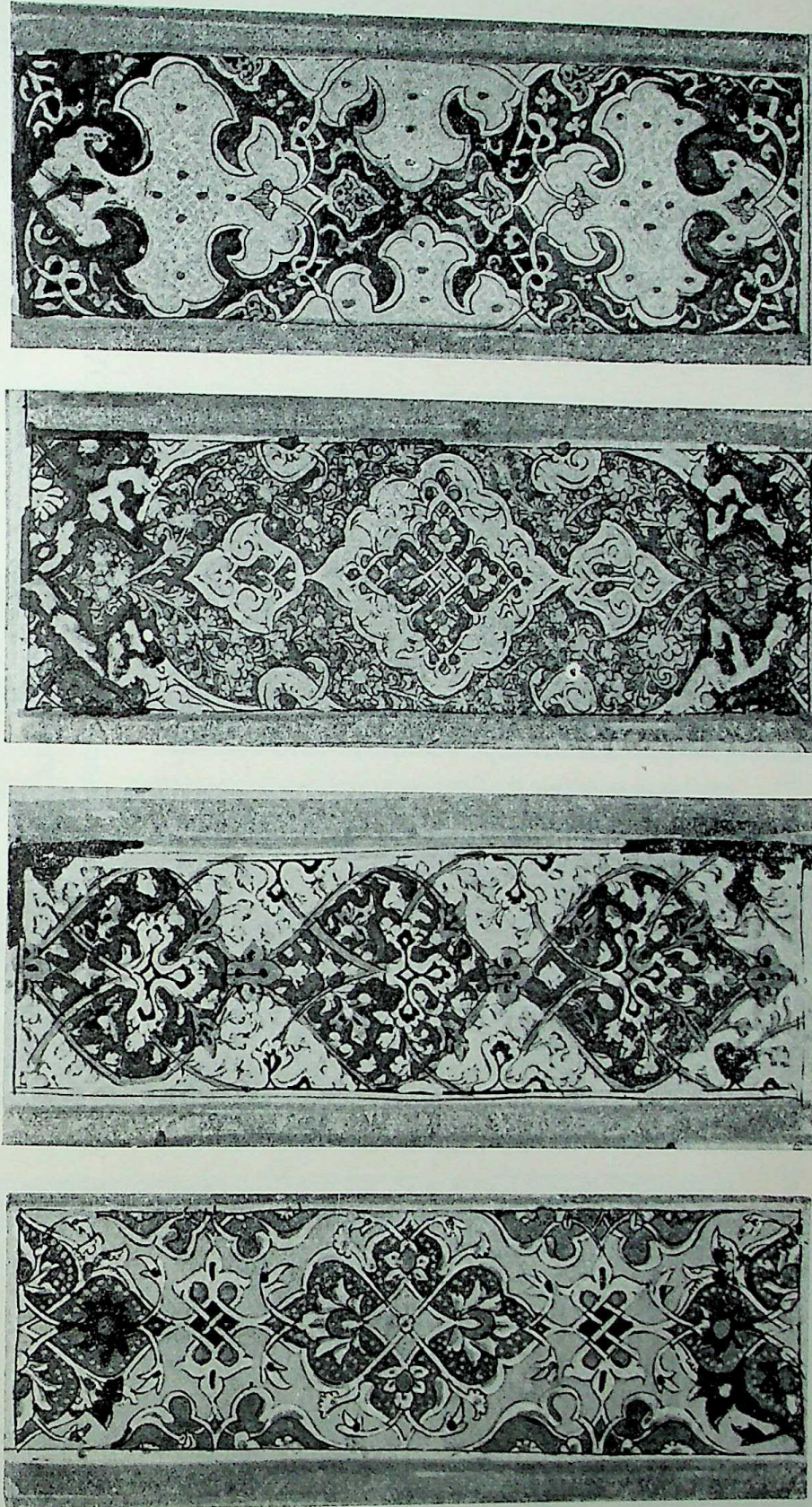
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Camara-56  
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Camel-69,70  
Camel rider-70  
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*Candraprabha*-9  
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-23,24  
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Carpet-53  
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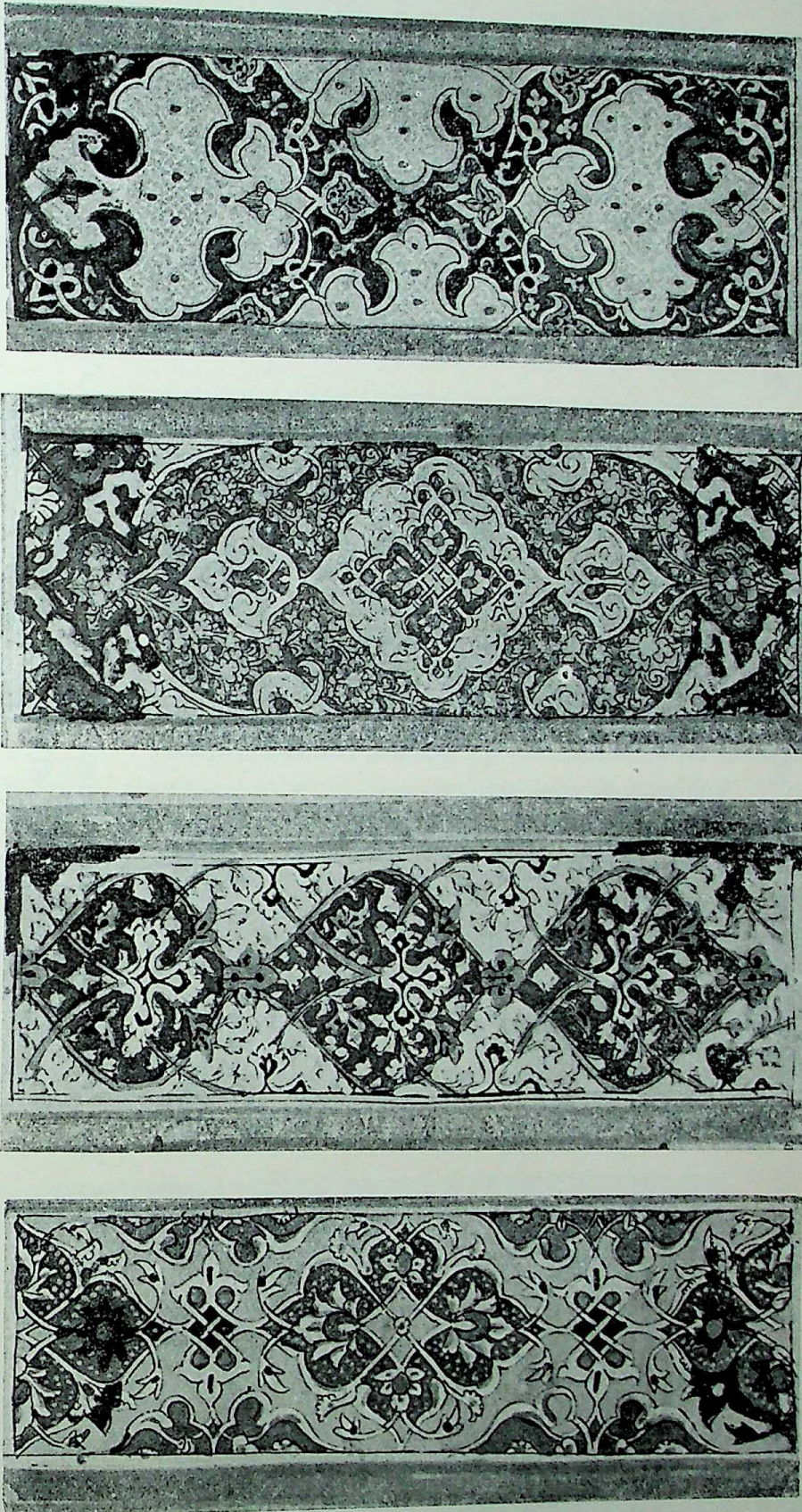
Chhatra, parasol-21  
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Citṛā-52  
Clairvoyant knowledge-25  
54,55,56  
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Coiffure-17  
*Colī*, bodice-18,20,23,39,43  
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Creamation ground-41  
Crocodile-5,50  
Crystal-49  
Cymbals-24

D

Dadhivāhan King-57  
Damsels, heavenly-5  
Dancer-13,24  
Dancing figure-71  
Dancing lady-71  
Daṇḍa, staff-37  
*Darbār*-31  
*Darpaṇa*, a mirror-8  
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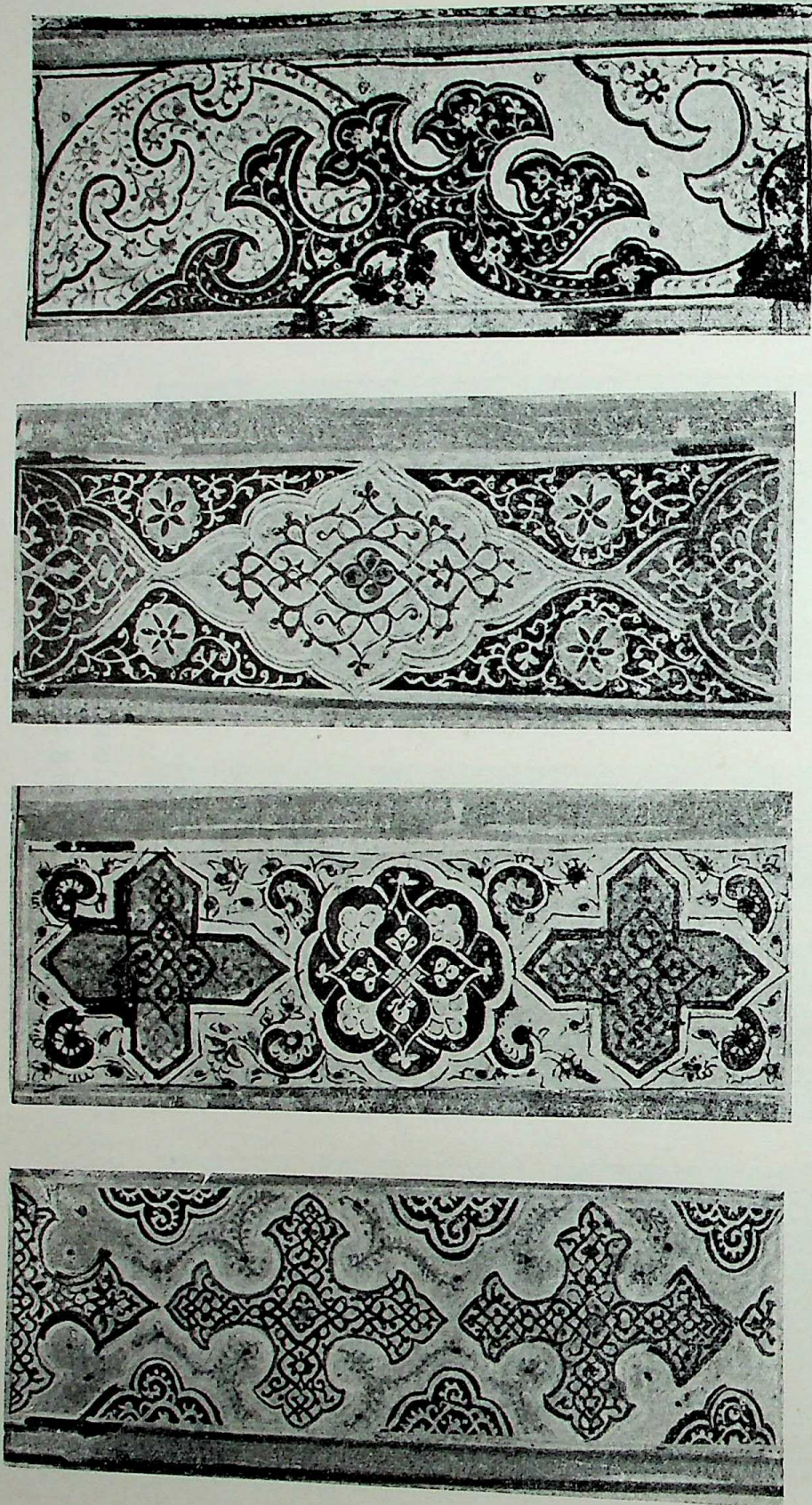




249-252 The geometrical designs decorated in the side panels of DVS KS

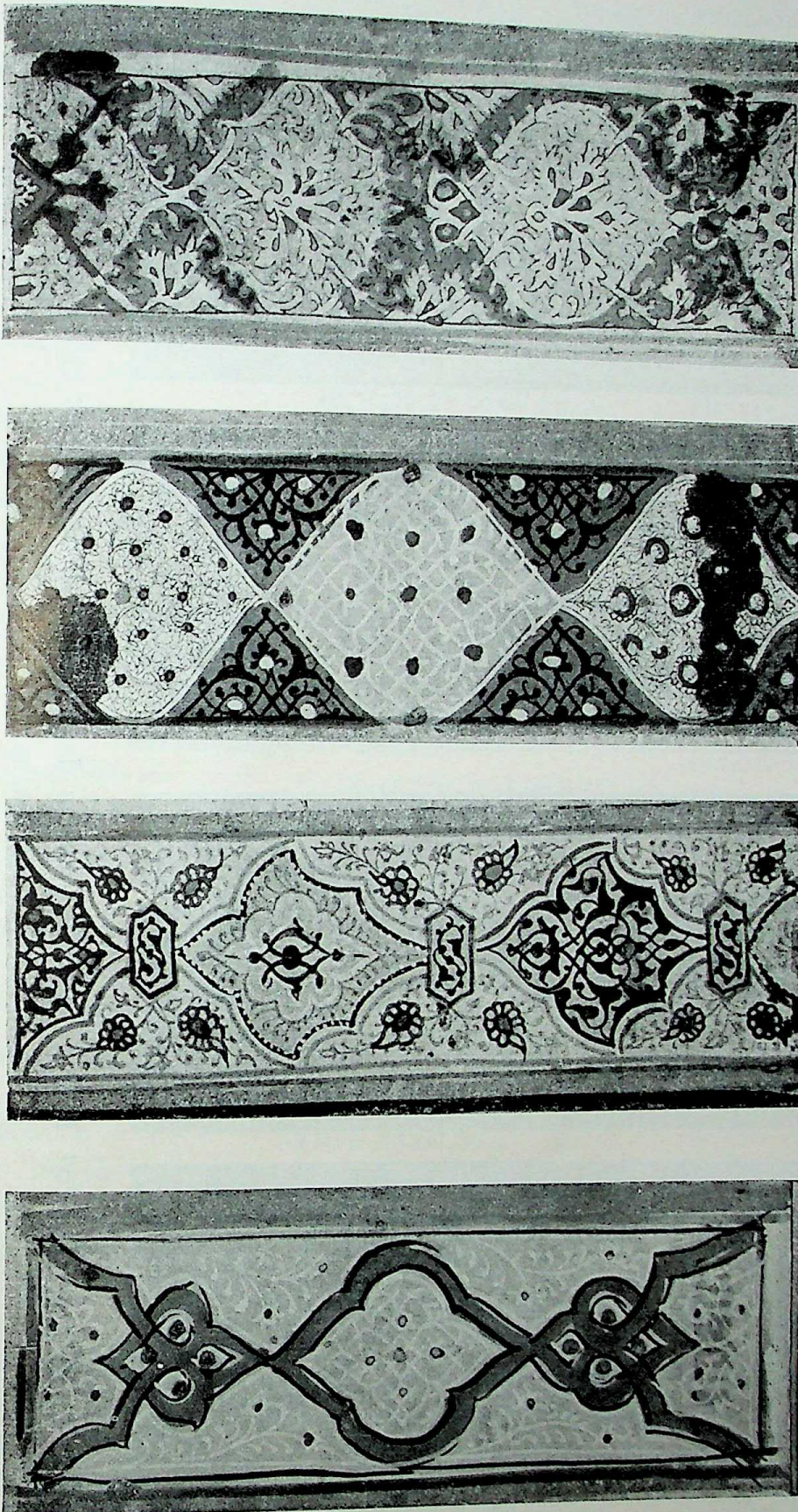
२४९ २५२ भौमितिक आकृतिभोगां सुशोभनो





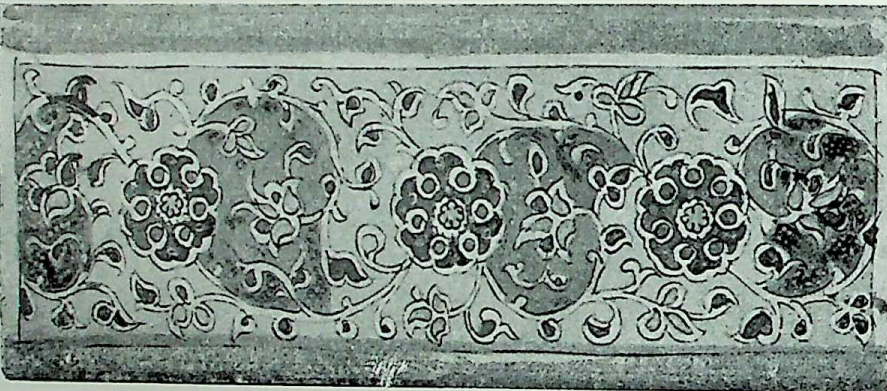
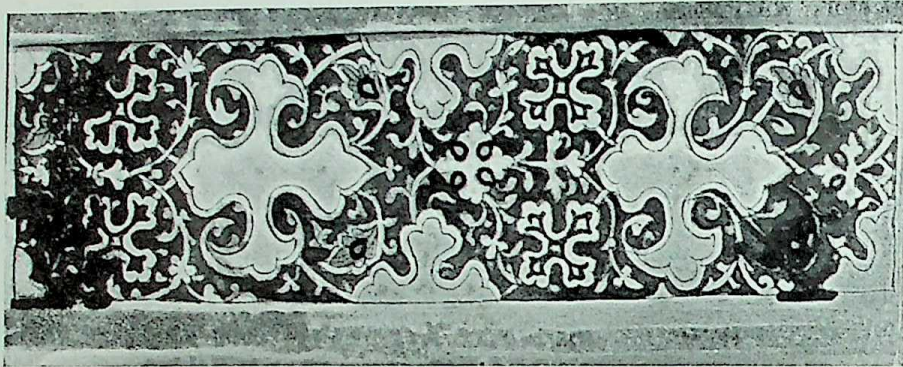
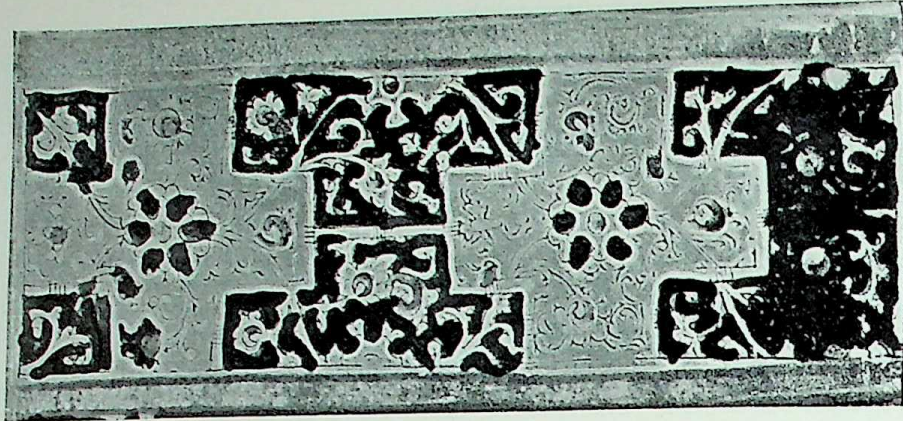
253-256 The geometrical designs decorated in the panels of DVS KS  
२५३-२५६ भौमितिक आकृतियों सुशोभनो





257-260 The geometrical designs decorated in the side panels of DVS KS  
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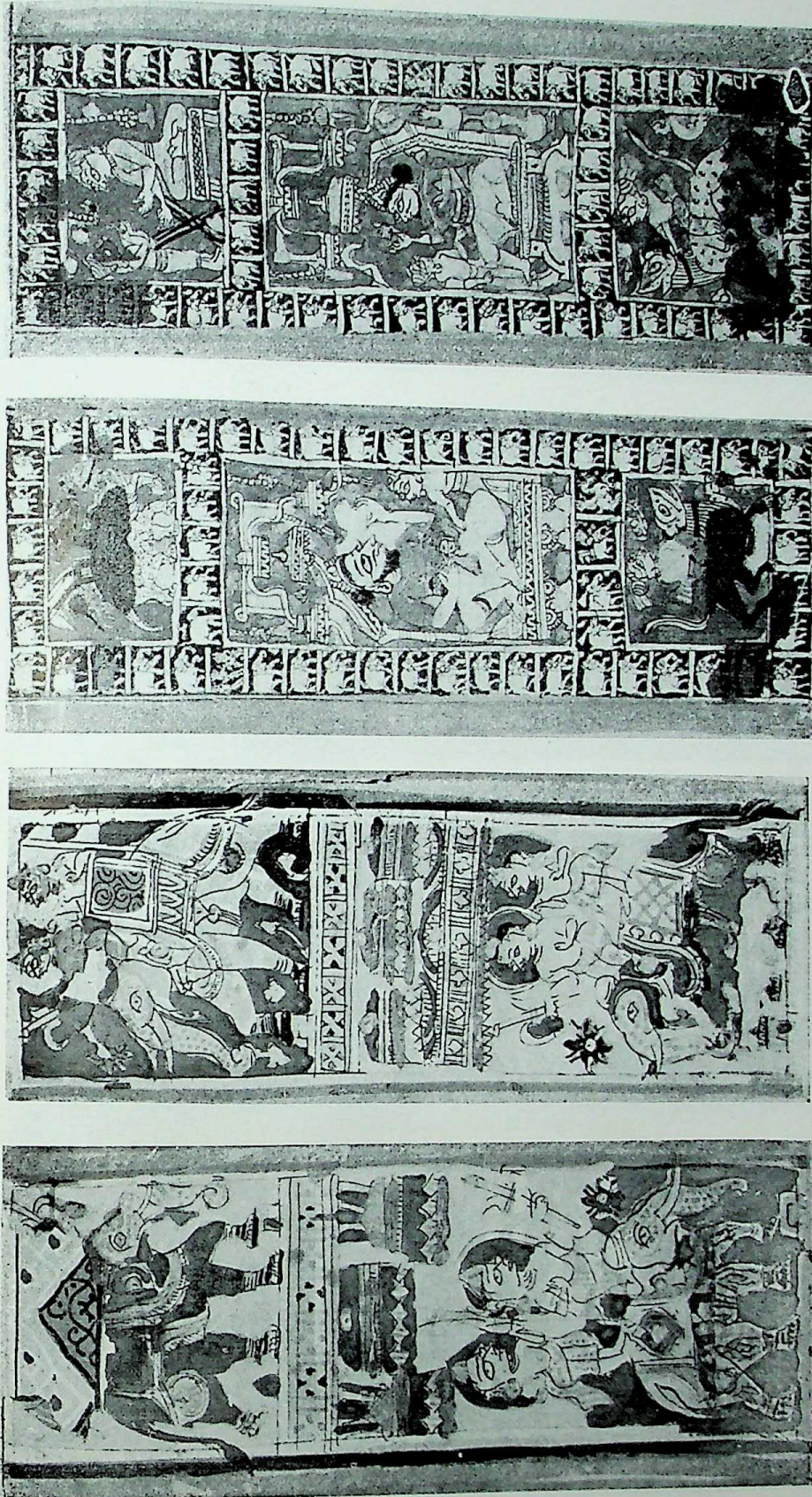
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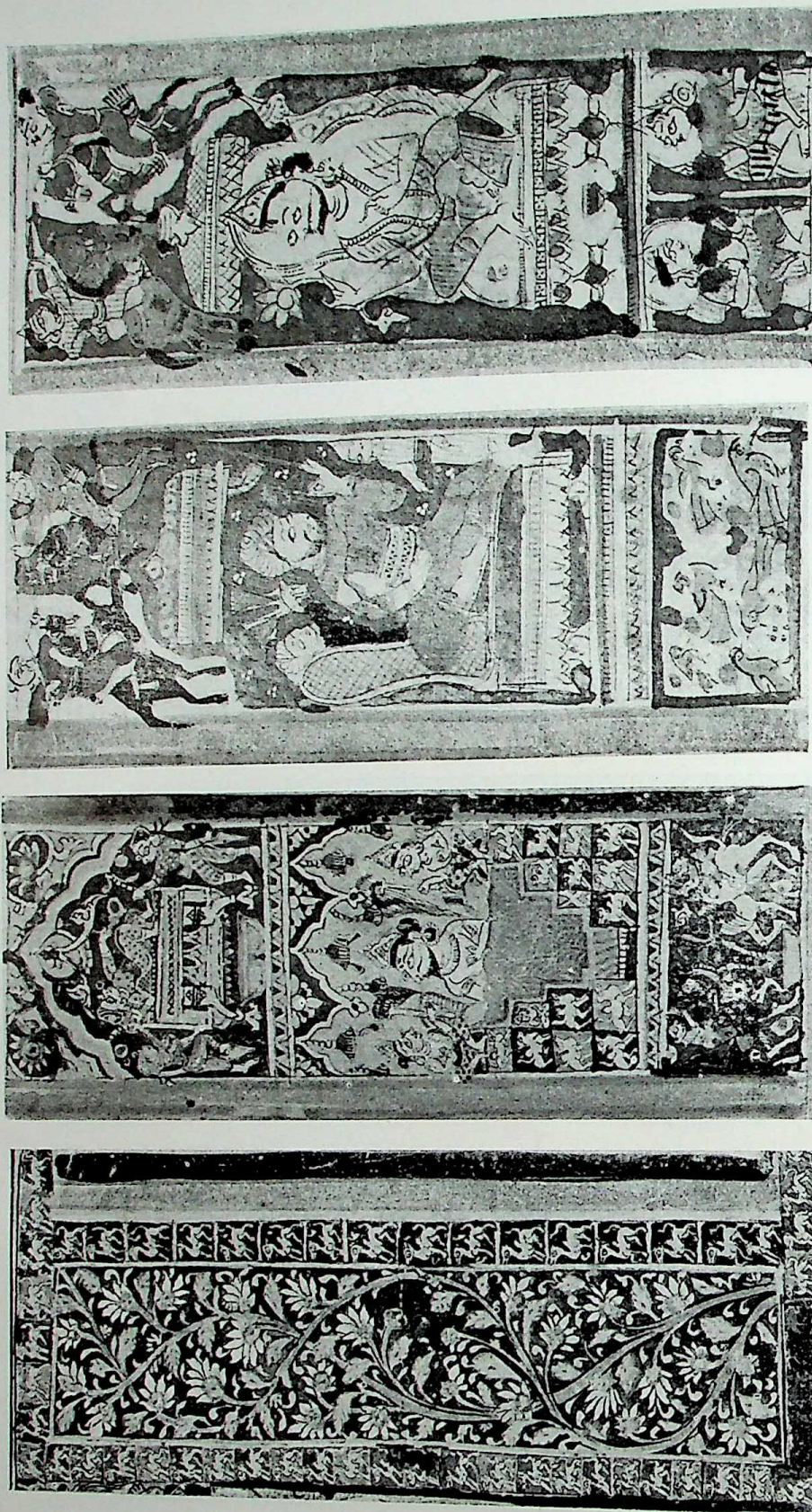




265-268 The elephants and the kings decorated in the side panels of DVS KS

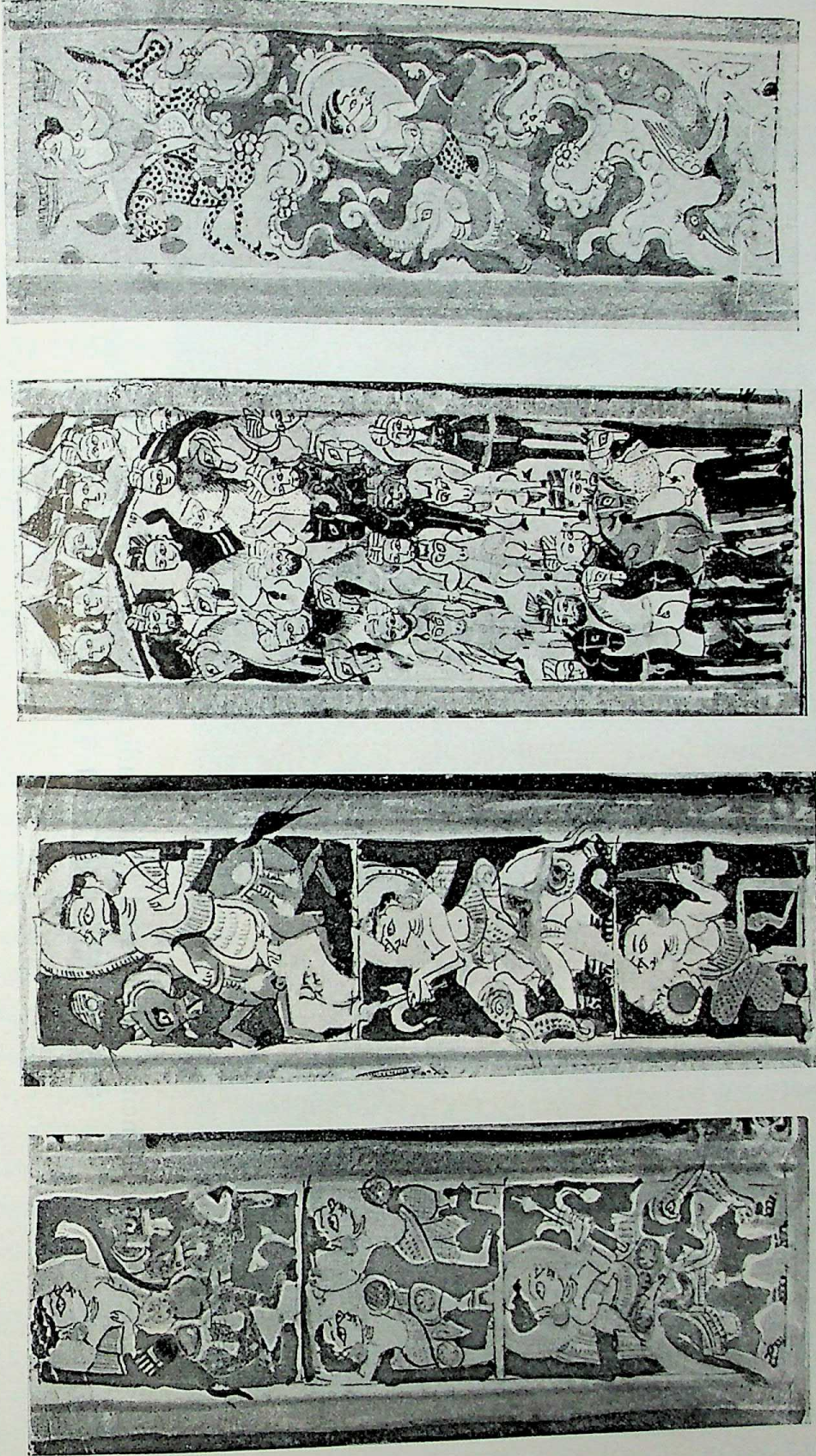
२६५-२६८ हाथीओ तथा राजाओनां सुशोभनो





269-272 The camels, flower plant, king and an emperor decorated in the side panels of DVS KS  
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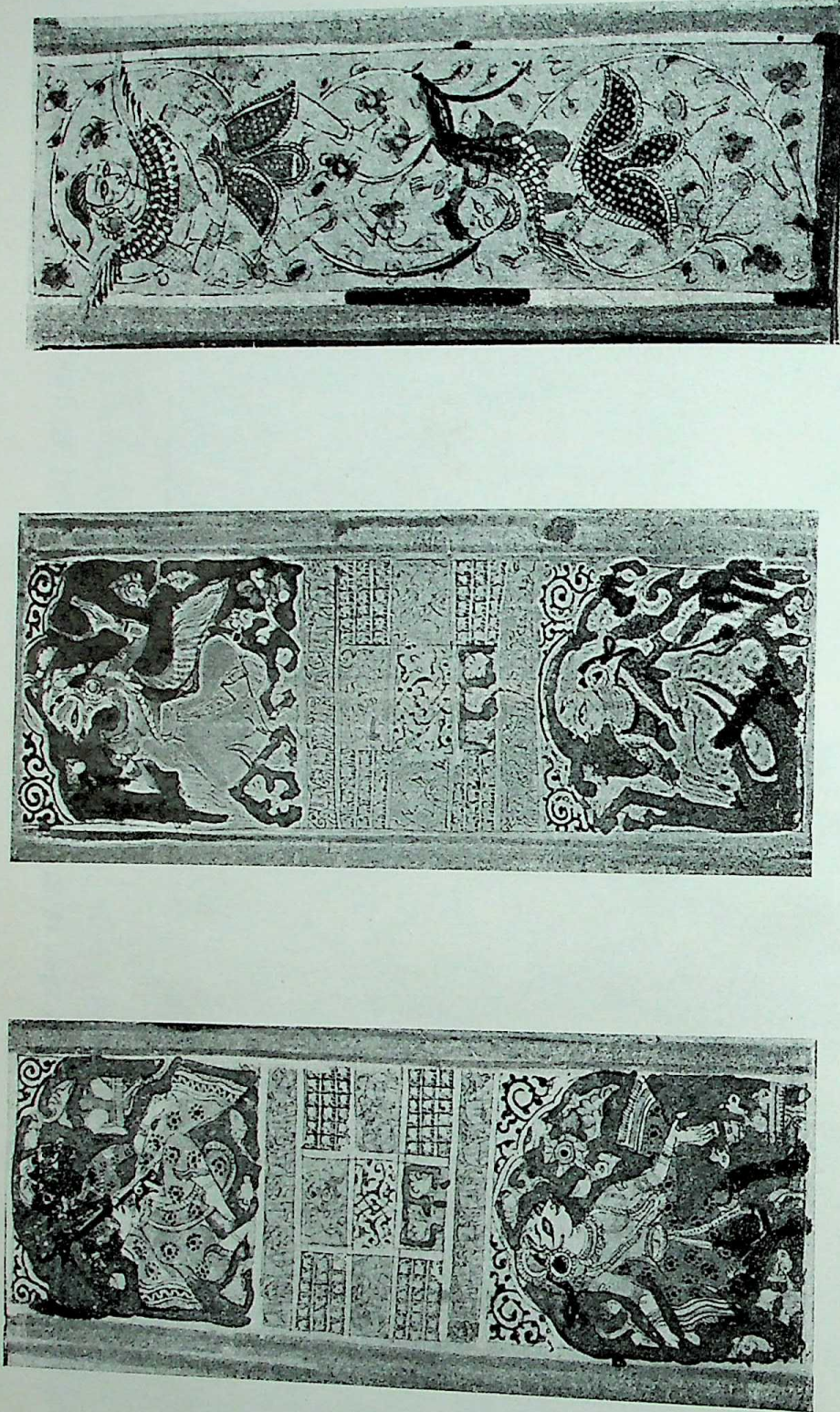




273-276 The elephant riders, horse riders and the peacock decorated in the side panels of DVS KS

२७३-२७६ हाथीसवारो, घोडेसवारो तथा मोरनां सुशोभनी





277-279 The dancing figures and flying ladies decorated in the side panels of DVS KS  
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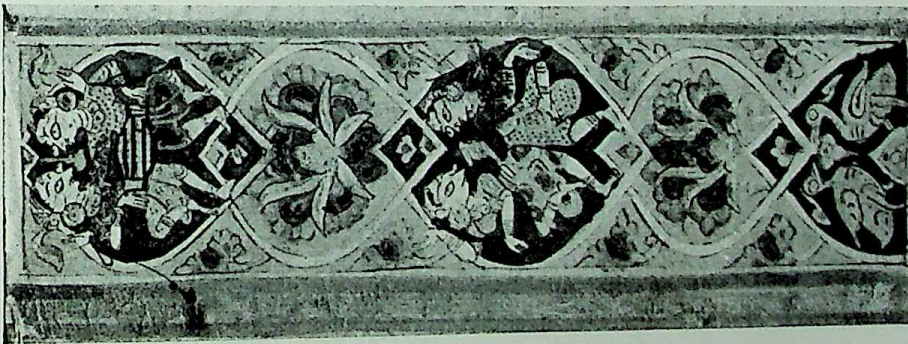
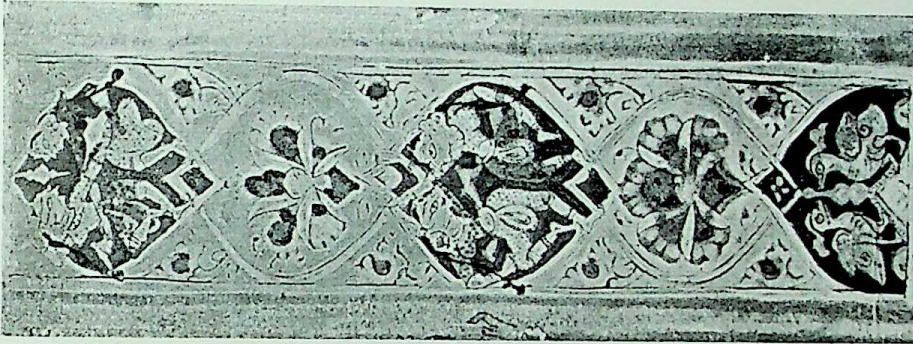
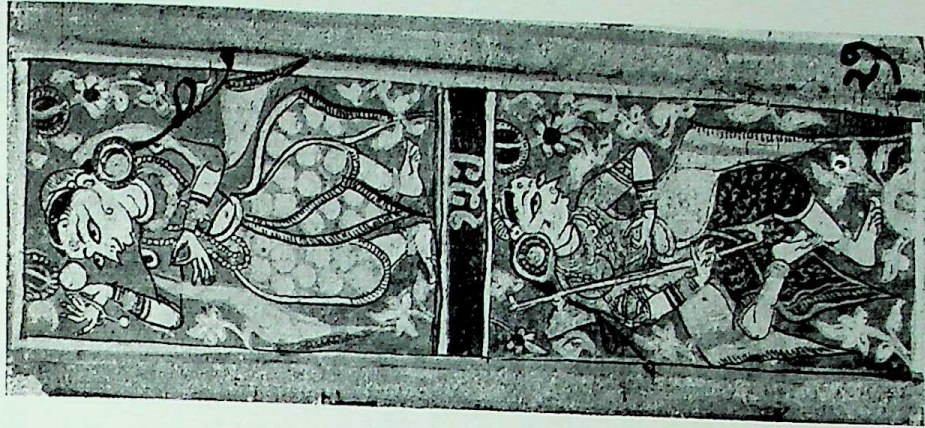
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280-283 The dancing figures decorated in the side panels of DVS KS  
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